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THE

ARCHITECTURAL HISTORY

OF

Chichester Cathedral,

WITH AN INTRODUCTORY ESSAY ON THE FALL OF THE TOWER AND SPIRE,

BY THE REV. R. WILLIS, M.A., F.R.S., &c. &c.,

*Jacksonian Professor in the University of Cambridge.*

OF

Boxgrove Priory,

BY THE REV. J. L. PETIT, M.A., F.S.A.

AND OF

Shoreham Collegiate Church,

TOGETHER WITH

THE COLLECTIVE ARCHITECTURAL HISTORY OF THE FOREGOING BUILDINGS,

AS INDICATED BY THEIR MOULDINGS,

BY EDMUND SHARPE, M.A., F.R.I.B.A.

CHICHESTER:

WILLIAM HAYLEY MASON, EAST STREET.

1861.

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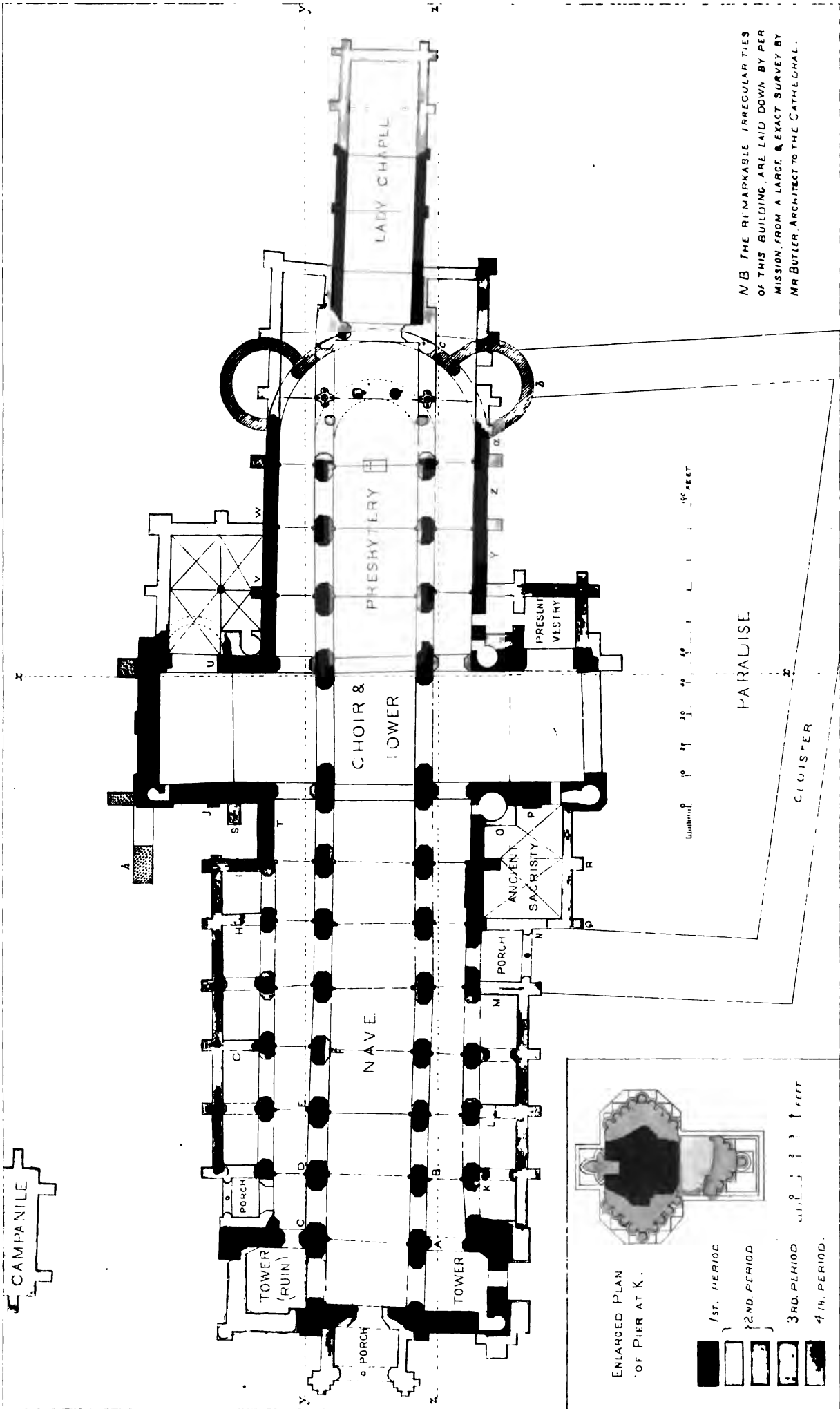
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R WILLIS DEL.

HISTORICAL BLOCK PLAN OF CHICHESTER CATHEDRAL.

R J WITHERS LITH.







THE  
Architectural History  
OF  
Chichester Cathedral.

BY THE REV. R. <sup>Robert</sup> WILLIS, M.A., F.R.S., &c., &c.

*Jacksonian Professor of the University of Cambridge.*

READ BEFORE THE ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND, AT  
THEIR ANNUAL MEETING AT CHICHESTER.

JULY 13<sup>TH</sup>, 1853.

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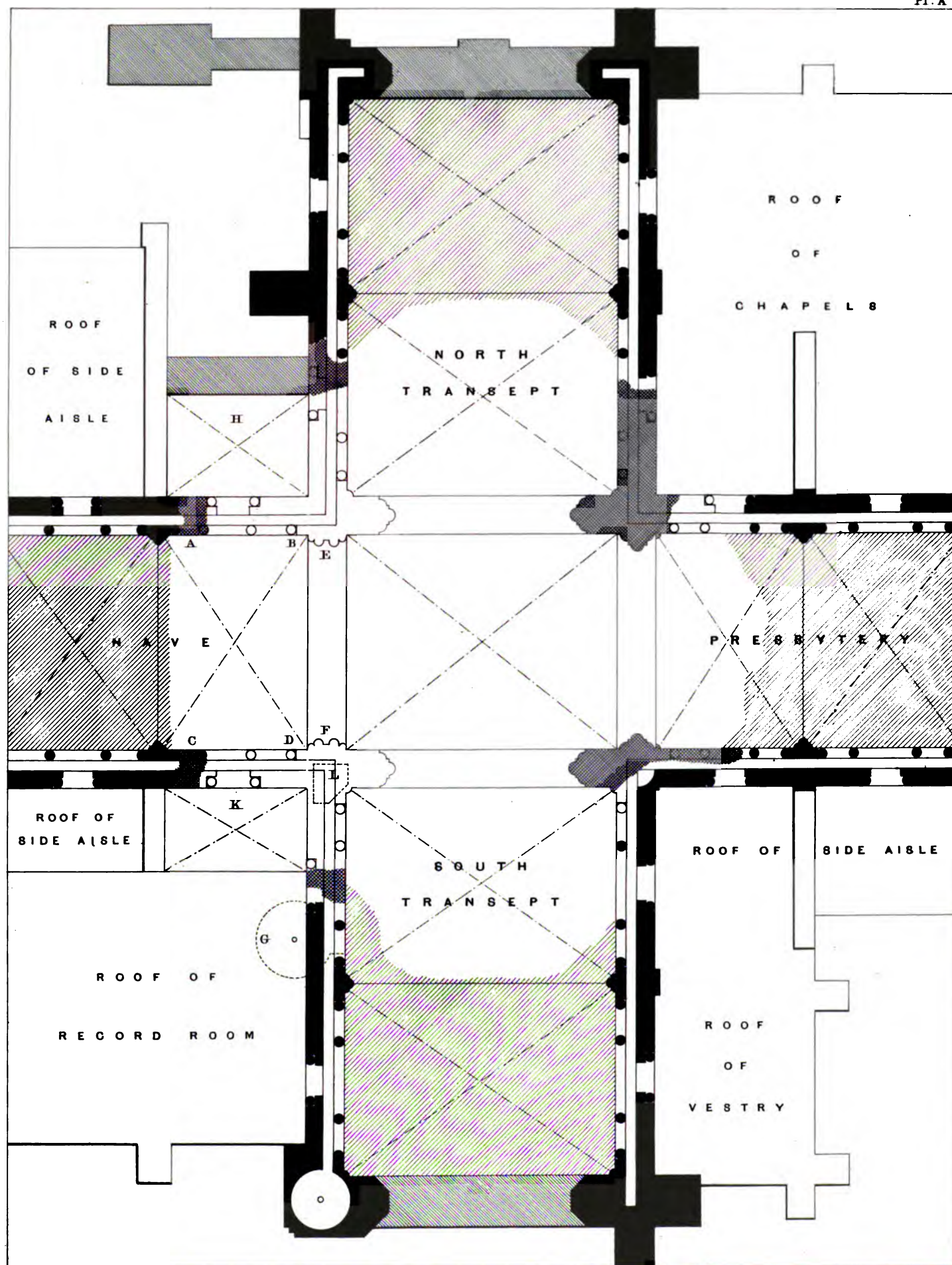
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### ADDENDA ET CORRIGENDA.

- PAGE 4, Line 9 from bottom.—For 1806 *read* 1786. *Vide* Hearne and Byrne's Views, Vol. 2, No. VII.  
— 8.—Refer to Note l, p. 19, for an explanation of the Woodcut.  
— 9.—The removal of the pavement of the Presbytery, during the late changes, has disclosed the springing of the foundation of the internal apse, from the last Norman pier of the Presbytery, as shewn in the plan (Plate 1). Its center was about five feet westward of that employed in the plan.  
— 10, Line 3.—The diagonal masonry of the Norman triforium, here described, is erroneously represented as ordinary masonry, in Plate 2, by the inadvertence of the the Lithographer, but is correctly shewn in Plates B and C.  
— 15, Note d.—Transpose the seventh and eighth lines of this Note.  
— 19, Line 7.—For page 7 *read* page 8.



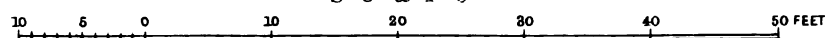


R. Willis, del.

PLAN OF TOWER AND ADJACENT PARTS, AT THE CLERESTORY LEVEL.

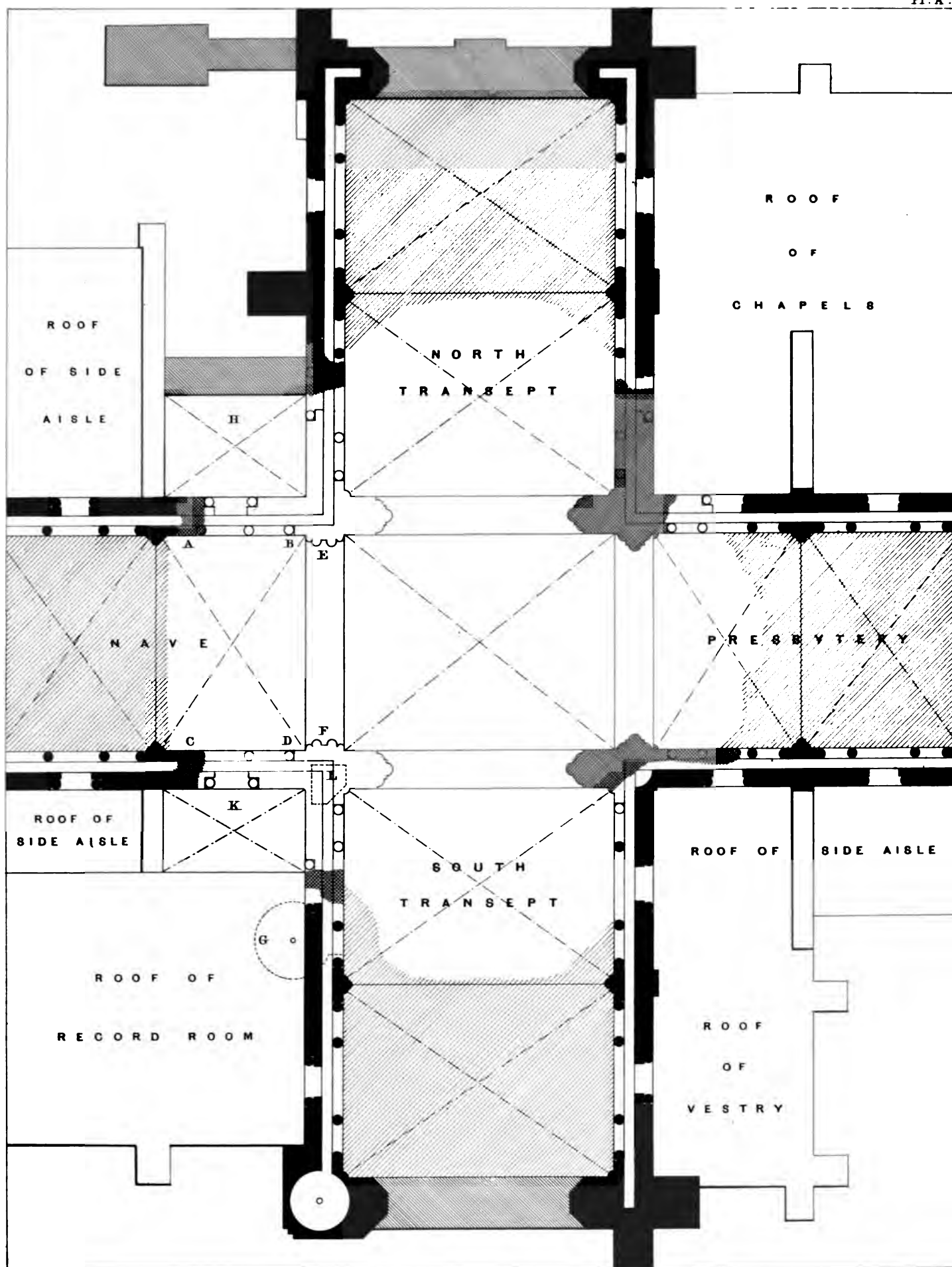
J.R.Jobbins.

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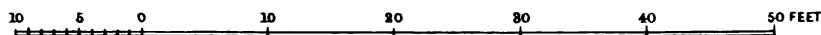


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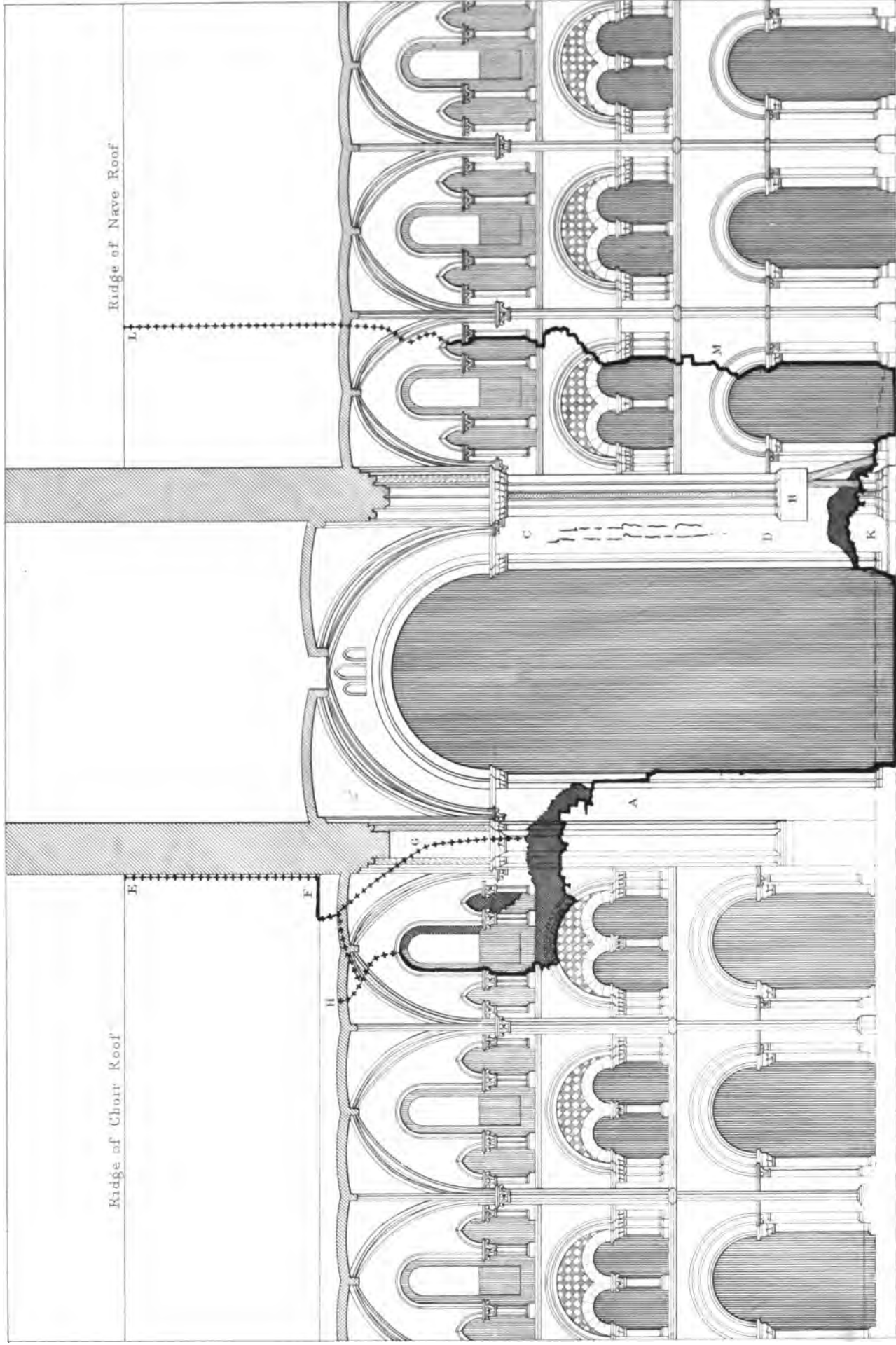
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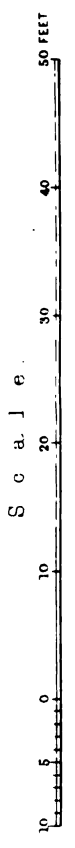
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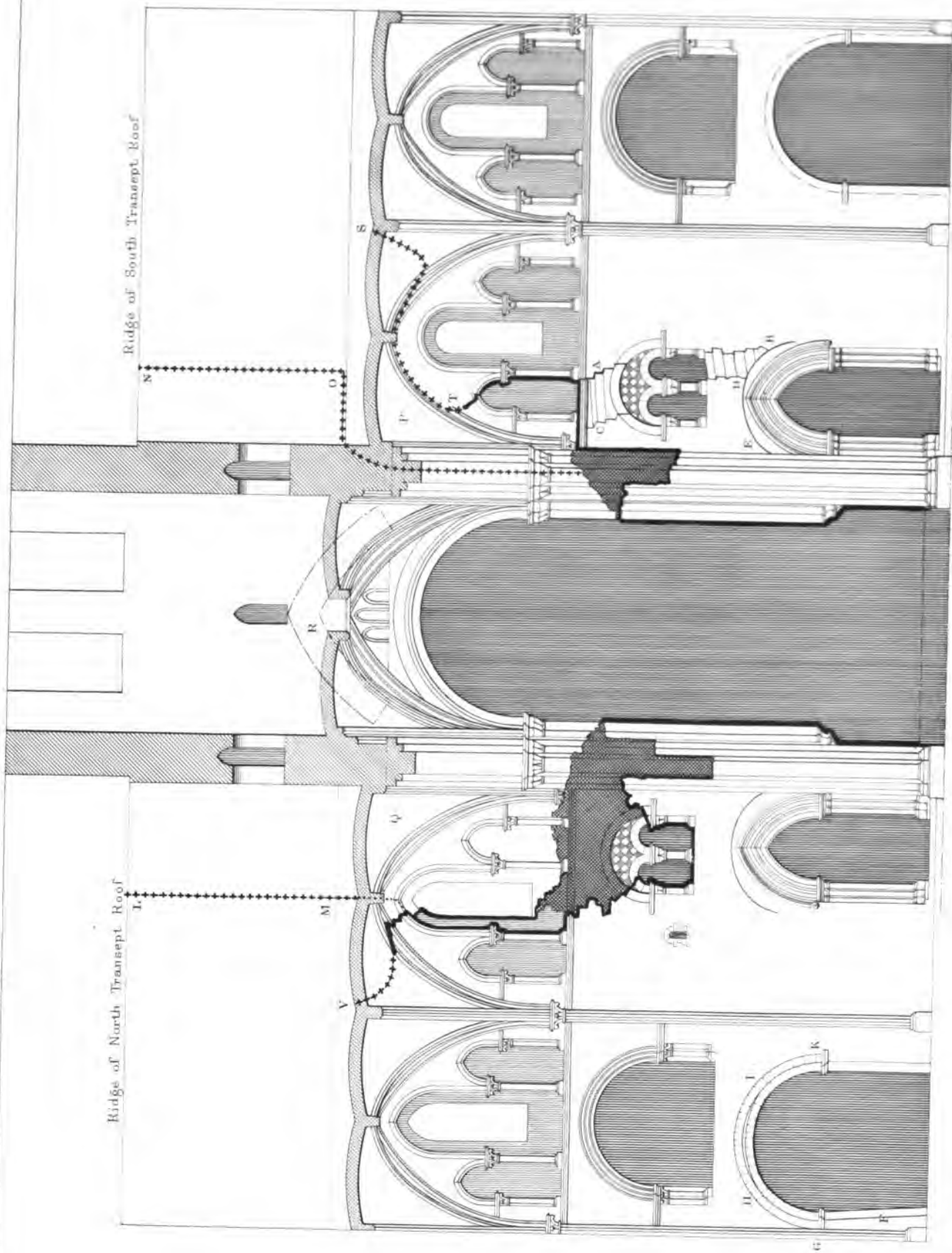




LONGITUDINAL SECTION OF TOWER AND ADJACENT PARTS, LOOKING SOUTH







SECTION OF TRANSEPT, LOOKING EAST

R. Willis, del.







## DESCRIPTION OF THE PLATES A B C.

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THESE Plates shew the extent of visible ruin produced by the fall of the tower, or in other words, the portions of the structure which actually fell. The neighbouring parts were necessarily shattered by the concussion and violent separation of the falling ruins from the portions that remained standing, and must consequently be taken down and rebuilt. But it appeared desirable that an exact record should be preserved of the real nature and extent of the ruin, for the purpose of illustrating the description in the preceding pages, and of shewing the exact form of the fractures. Plate A is a plan of the tower and adjacent parts of the cross, taken at the clerestory level. The portions of the clerestory wall that stood are black. Those that fell are in outline only. In all three plates the parts shaded with crossed lines represent the sloping surfaces of the fractured masonry, and will be readily understood by comparing them together. The light shading in Plate A upon the vaulting of the four arms of the cross indicates the parts of it that remained undisturbed; those of which the vaulting fell are left white. The roofs of the side aisles, vestry, and other lateral appendages, are merely indicated in outline, and sufficiently explained by the inscriptions upon them; the only parts of them affected by the fall were the two easternmost compartments of the nave aisles marked H and K, the roofs and vaults of which were entirely destroyed.

A B C D.—The position of the Arundel Shrine, (p. xv.)

E F.—The position of the western limit of the choir stalls. The shrine and stalls are shewn in Mr. Wild's section, Plate 7.

G.—The position of the circular staircase erected in the fifteenth century, (pp. xix. & 20.)

H K.—The ruined side aisle compartments, as just mentioned.

L.—The position of a fragment of the tower described in note b, p. xxi. above.

Plate B is a longitudinal section of the lower part of the tower, and of the adjacent parts of the nave and choir (or rather presbytery), looking south.

In this section the parts which fell are separated from those which were left standing by a line of asterisks, or by a thick black line, and the sloping surfaces of the fractured rubble are shewn by crossed shade lines, as in the plan.

A.—The eastern respond of the south tower arch.

B.—The great stone corbel, inserted in the wall to prop up the respond when the lower part of its shafts were cut away, to make room for the stall work, in the early part of the sixteenth century. The oak shores are seen below this block, (p. xvi.) The original bases and part of the shafts remained untouched as at K.

C D.—The western respond of the south tower arch, shewing the fissures, (p. xix.)

E. F.—The line of separation between the roof of the choir and the fallen tower.

This roof remained entire, for the tower fell away from it, and its east wall was torn from the carpentry and lead, leaving them standing, (p. xxii). The parts of the roof at F were sustained by the wall plate, and overhung the masonry, which fell from beneath it, as the line F G shews.

F G is the fractured outline of the back wall of the clerestory, while on the contrary the line H A is the fractured outline of the vault and of the front wall of the clerestory.

K is the exact form of the stump of the south-western tower pier, (p. xx.)

L M.—The fracture line of the western extremity of the roof and wall of the nave.

The fractures of the north side of the nave and choir are as nearly as possible the same as those here represented.

Plate C, section of transept looking south. The fractures are represented in the same manner as in the last plate.

The nature of the ancient settlements is illustrated by the lines marked A B C D E, (p. xii.); A B and C D are two fissures in the wall. The wall on the south of A B was firm and undisturbed. The pier and wall on the north of C D appeared unfractured, but had descended bodily through a space of about three inches. The masonry between these fissures was dislocated by the dragging downwards of the northern extremities of its courses. This is roughly indicated by the sloping lines of the drawing, which must not be supposed to represent minutely the real stones; each course necessarily consisting in reality of several blocks. The string course of the clerestory above A C had descended bodily more than an inch. B D E is

the outline of the Norman masonry, below which the original Norman arch was taken out, after the fire of 1186, and the rich Early English arch inserted instead.

**F G H I K.**—The distorted arch of the north transept. The pier **F G** has been inclined northwards by the failure of the transept gable, and has thus distorted the arch above, as explained at page xiv.

**L M, N O.**—The fracture lines of the transept roofs.

The line of asterisks which commences at **v** shews the fracture of the vault, and the black lines below, the fractures of the outer and inner wall of the clerestory and of the triforium.

In the south transept the continuation of the line of asterisks from **o** downwards shews the outline of the ruined back wall of the clerestory, corresponding to the line **F G** in Plate B. At this angle there was a spiral staircase, which led from the clerestory to the tower above. The inner portion of this staircase fell with the tower.

**s r** is the fracture line of the vault, and, with its continuation as a black line from **r** downwards, separates the portions that stood from those that fell.

In both sections it will be seen, that to preserve the continuity of these black lines, and shew more clearly the boundary between the fallen and the standing parts of the building, the black lines have been continued on the outlines of the arches and shafts that remained undisturbed.

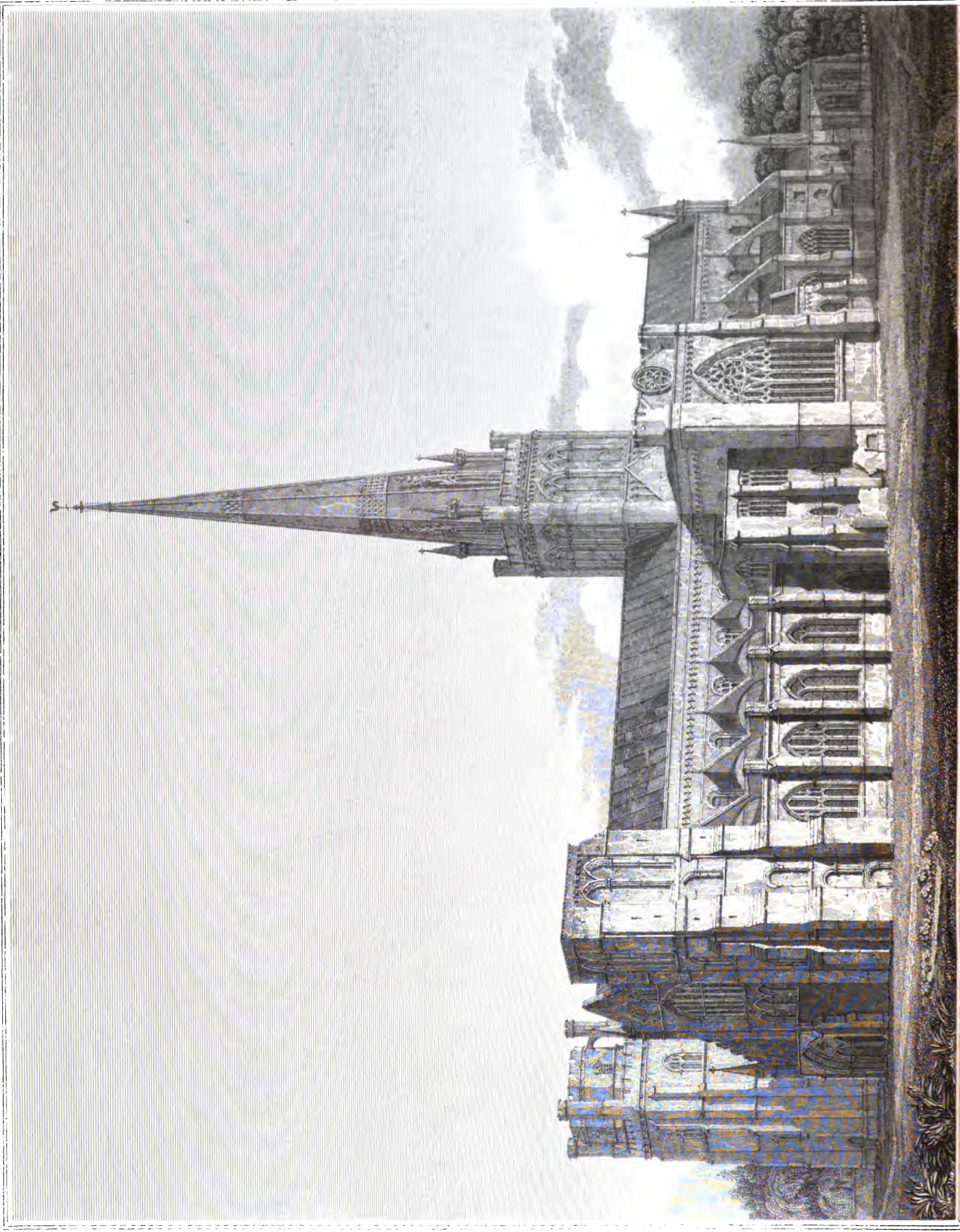
**R.**—The position of the discharging arch of the tower (p. xii.) A similar one should have been shewn in Plate B, but, as I was unable to procure a sketch of its exact form, I have not inserted it.

The ruin of the west side of the transepts is much greater than of the east side, and is sufficiently explained by the plan, Plate A, and by Plate B, compared with the description at page xxii.























THE NAVE.

*The Dean & Canons Residentiary contribute this Plate.*



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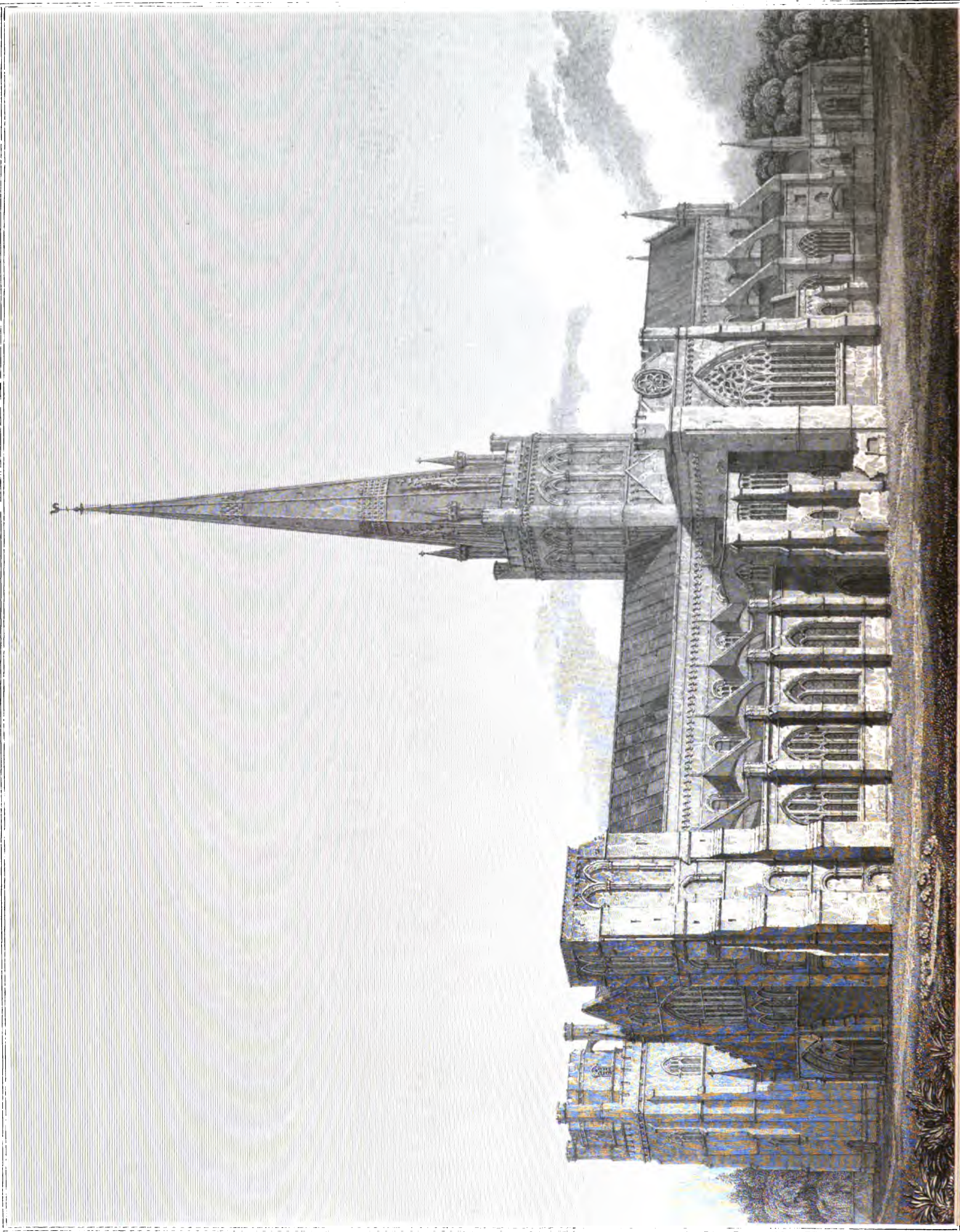














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THE NAVE.

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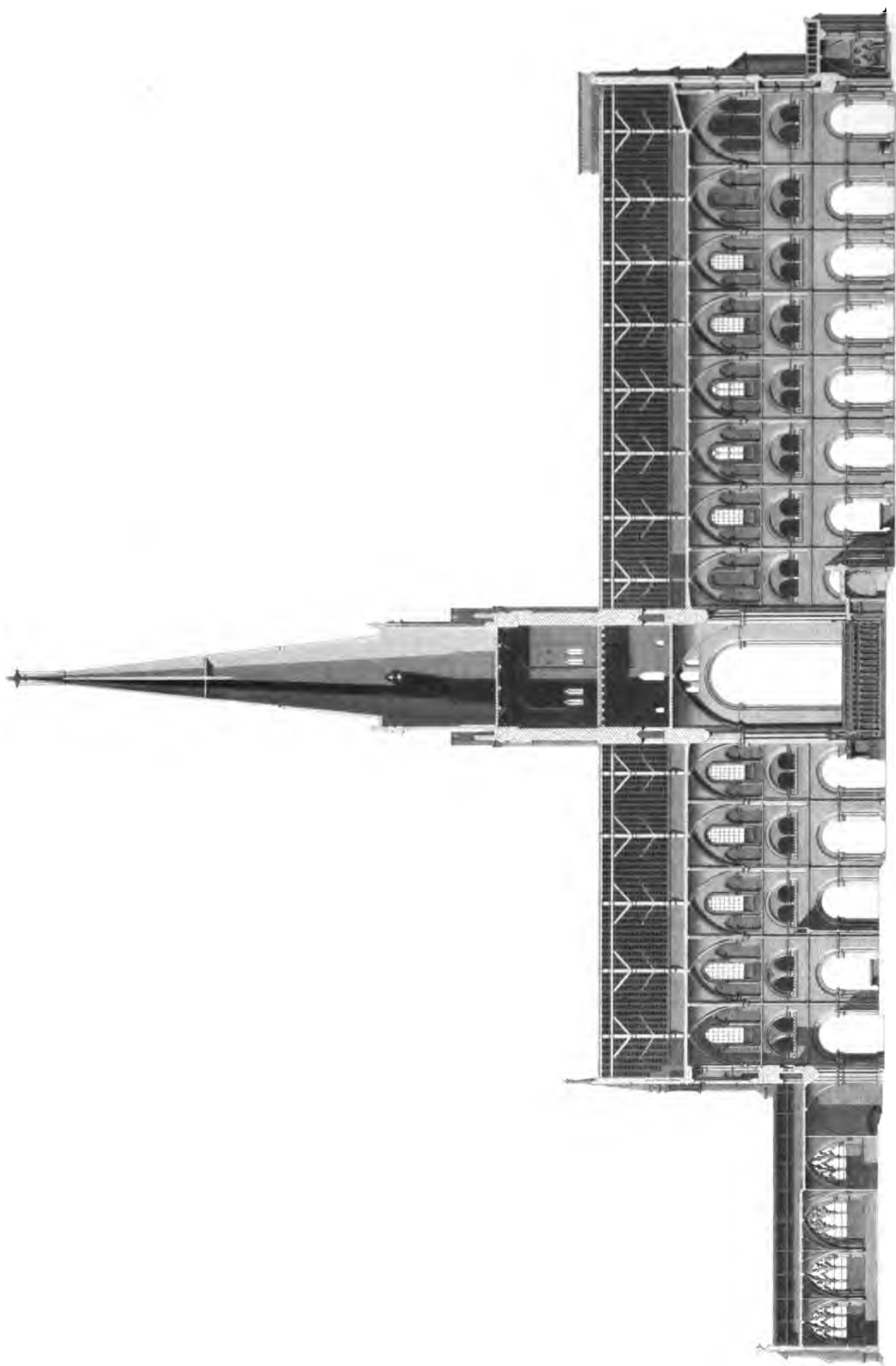








Fig. 1. — Section of the Cathedral of St. Peter, Rome.









INTRODUCTORY ESSAY

ON THE

FALL OF THE TOWER AND SPIRE,

FEBRUARY 21st, 1861.

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THE Architectural History to which this Introduction is prefixed was originally delivered in the form of a Lecture to the Archæological Institute upon the occasion of their meeting at Chichester in July, 1853. It was immediately prepared for press by myself, with considerable additions, and forthwith printed as it now appears.

Unfortunately it formed part of a volume which was intended also to include three other papers, two of which had, like this History, been contributed to the same meeting. These two were made ready, but the failure of the Author of the fourth to fulfil his engagement to prepare his Essay on the Churches of the County for press, has hitherto delayed the publication of those portions of the volume that had been furnished by their respective writers in accordance with their mutual agreement; the publisher feeling conscientiously that to present an imperfect volume to his subscribers would be on his part a breach of contract. The unhappy ruin of the Cathedral, and the new interest thus excited towards it, combined with the hopelessness of obtaining the completion of the fourth Essay, has at length induced that gentleman to relax his scruples and give the

volume to the world. Nine years having however elapsed since my History of the Cathedral was printed, I have thought it necessary to preface it with some additional remarks, and also to endeavour to put on record an account of the nature and history of the fall, and of its effect upon the remainder of the structure.

Many instances of the fall of towers in the middle ages have been recorded, and the condition of many existing towers, shews that had they not received various subsidiary repairs they must also have fallen. I will instance the most remarkable.

The Norman central tower of Winchester Cathedral fell in 1107. The Cathedral itself was begun in 1079 by the first Norman Bishop, Walkelin, who died in 1098. The popular opinion held that the tower fell because the profane King Rufus had been buried under it seven years before. It was immediately rebuilt, however, as its present appearance shews. Its four piers are of enormous and disproportionate magnitude, and their masonry, as well as that of the four respectively contiguous piers in each transept, is singularly good and close jointed, contrasting strongly with the rough masonry and workmanship of the Norman work with which they are in contact.<sup>a</sup> The piers were manifestly erected under the influence of the panic caused by the fall of the tower.

Gloucester Cathedral was founded in 1089, and dedicated in 1100. The north-west tower fell from a faulty foundation, as Giraldus Cambrensis records. This event happened suddenly while Roger, Bishop of Worcester (1163 to 1180), was performing a solemn Mass; the people were crowding towards the High Altar to receive the benediction, and thus escaped injury.<sup>b</sup>

Worcester Cathedral was founded in 1084, and the "new tower" fell in 1175.<sup>c</sup> The position of this tower is uncertain, and the present church is an entirely different structure from its Norman predecessor. Its central piers are, however, of enormous magnitude.

The central Norman tower of Ely Cathedral, built by Abbot Simeon, the brother of Walkelin of Winchester, fell as his brother's tower had done, but

<sup>a</sup> *Vide* my Architectural History of Winchester Cathedral for details, &c., p. 28, &c., &c.

<sup>b</sup> Giraldus Cambrensis. *Ap. Ang. Sac.*, v. 2, p. 428.

<sup>c</sup> *Annales Wigorn ap. Ang. Sac.*

much later, in 1321. The account given in the *Historia Eliensis*<sup>d</sup> of this event, and the measures taken to restore the damage, is so immediately applicable to the ruin of Chichester that I shall translate part of it at length. It appears that this central tower, which stood above the choir stalls, was in a threatening state, so that the service was performed in the chapel of St. Katherine. In this same year Alan de Walsyngham had been appointed to the office of Sacrist. The chronicle goes on to state that "On the night before the Feast of St. Ermenilda, after they had made a procession to the shrines in her honor, and the convent were returning back to the Dormitory, a few only of the brethren had entered their beds when suddenly and without warning, the Campanile fell upon the choir with so much noise and crashing, that it appeared like an earthquake, but neither wounding or crushing any person. Another wonder happened, rather to be attributed to a miracle, than to a natural cause, namely, that in this horrible ruin and collision of stones which shook the whole city of Ely, the large and beautiful canopy which covered the sepulchres of the Holy Virgins escaped even the slightest injury.

\* \* \* \* \*

"At this dreadful and lamentable damage, the aforesaid Sacrist, sorrowful and grieving exceedingly, knew not whither to turn, or what to do to repair so great a ruin. But, at length, taking courage, trusting in the Divine assistance, and confiding in the Virgin Mary and the merits of St. Etheldreda, he set to work manfully. First of all, he caused all the stones and timber which had fallen into that ruin, to be carried out of the Church, with great labor and expense. He then cleared the Church of the excessive dust which covered it, as quickly as was possible. He caused the site, where the new Campanile was to be built, to be excavated down to solid ground, upon which the foundation of the work might be safely laid, in eight places, measured and set out with architectural skill, on which eight stone piers were to be built, for the support of the superstructure, and within which, the choir, with its stalls, was to be constructed.

"These eight places having been carefully examined, and made strong, by ramming in stones and sand, he began the eight piers, with the work above ;

<sup>d</sup> Ang. Sac., v. 1, p. 643.

which was carried on for six years, and completed, up to the upper string course, Anno Domini 1328.

"In that very year, the skilfully devised wooden structure of the new Campanile, invented with marvellous ingenuity, to cover the aforesaid stone-work, was commenced, and carried on with great and burthensome expenses, principally incurred in seeking far and wide for great beams suitable to the said structure, which, when found with great difficulty, had to be bought at a high price, carried to Ely by land and sea, and there carved and framed into the structure by skilful workmen.

"The wooden structure was carried on during fourteen years, from 1328 to 1342."

In this narrative, the mention of the removal of the stones and materials from the church, and especially the excessive dust which covered every part of the interior, a fact also alluded to by Giraldus as accompanying the fall of the tower of Gloucester, so exactly corresponds with the results of the recent ruin of Chichester as to confirm the accuracy of these accounts.

The Norman central tower of Evesham fell about 1213, and ruined the presbytery of the church. In 1221 two Norman towers of the front of Dunstable Priory church fell. In 1323 part of the south side of the Norman nave of St. Albans fell, and made it necessary to rebuild five severelys of the middle of the south side of the nave in the Decorated style as they now appear. The Norman central tower of Selby church (Yorkshire) fell down on the 30th of March, 1690, and destroyed the south transept.

The Norman west front of Hereford fell in 1806, apparently ruined by its central western tower, which appears, from the rude engraving in the *Monasticon*, to have been a subsequent addition.

In 1222 the two small towers of Worcester Cathedral were blown down. The nave of Croyland Abbey was blown down in 1254.

The central tower of Lincoln Cathedral fell in 1240, and in 1270 the upper stories of the central tower of the nunnery church of St. Rhadegund, now the chapel of Jesus College, Cambridge, fell upon the choir and ruined part of it.

On the 17th of January, 1361-2, a violent hurricane arose, which threw down

many buildings in England, and amongst others the wooden steeple of Norwich Cathedral, which fell on the presbytery and ruined it, so as to compel the rebuilding of the clerestory as it now appears. The spire of Wimborne Minster fell in 1600.<sup>e</sup>

The above list includes the greater part of the actual falls of towers and other parts of large English churches that I have found upon record. But there is another class of examples which possess a greater interest, namely, those which in the course of time have threatened ruin, but by timely repair have been prevented from falling.

In nearly all the previous cases, the ruin was cleared away, and the tower or other portion that had fallen, as well as the parts adjacent that had suffered damage, rebuilt in the style and manner of the time. The most remarkable instance is that of Ely, where the tower was not in strictness rebuilt, but a spacious octagon lantern constructed instead, enclosing a much larger area. When Sir Christopher Wren was consulted concerning the dangerous state of St. Paul's Cathedral, he suggested in his report of 1663 that the central tower should be taken down altogether, and a spacious rotunda erected, cutting off the inner corners of the cross.<sup>f</sup> This being, in fact, the same expedient as that of Ely, with the sole difference of making the plan circular instead of octagonal. The fact of his uncle having held the bishopric of Ely, must have given him opportunities of studying this cathedral. In 1699 the N.W. angle of Ely transept fell, and Wren was then employed to restore it. In the meantime, however, the Fire of London had so damaged St. Paul's, that the whole building was necessarily rased to the ground. Yet the present cathedral is formed upon the same system, by which the side aisles open into the central space.

<sup>e</sup> In 1741 the wooden spire of the south-western tower of St. Margaret's Church, at Lynn Regis in Norfolk, fell on the body of the church, and demolished a great part of it. This was a noble cruciform church, 240 feet in length, with two western towers, and a central lanthorn tower 132 feet high. The spire itself was 193 feet high, and together with the tower rose 275 feet from the

ground. After the spire fell, it was thought prudent to take down the central lanthorn, and the church now remains in this mutilated condition. The damage to the body of the church was however completely repaired. (*Vide* Mackerell's History of Lynn, &c.)

<sup>f</sup> The report is printed in Elmes' Life of Wren, p. 128.

Four remarkable instances of arrested ruin are offered by the cathedrals of Hereford, Wells, Salisbury, and Canterbury.

The central Norman tower of Hereford received an addition of two stories at the beginning of the fourteenth century, and in the preamble to a papal Bull of 1320, assigning the revenues of the churches of Shenyngheld and Swalefeld to the fabric, it is alleged that whereas the Dean and Chapter had erected sumptuous buildings upon an ancient foundation, which in the opinion of skilful masons or architects was firm and solid, this building now so threatens ruin that it must be completely renewed from the foundation.

The settlements and fissures of the tower piers and adjacent parts, still bear witness to the truth of this statement; but the measures employed were not judicious, consisting in partially clothing the piers with new ashlar, and the erection of a central pier in the north and south tower arches, supporting two half arches, and intended to prop up the tower. Other patching repairs of the piers were made from time to time. Finally, the symptoms of danger became in this century so alarming that in 1841 Mr. Cottingham was called in and succeeded in repairing the piers and consolidating the structure, so that it may now be considered as safe.<sup>g</sup>

The central tower of Wells Cathedral was raised to its present altitude in 1320 upon the early piers. In 1337, and subsequent years, Chapter Meetings declare the threatened ruin of the structure, which they allege to be enormously shattered, ("*enormiter confracta.*") £1000 spent, and £200 of debt, attest the expenditure, and the means resorted to are still too visible. The lofty tower arches, excepting the eastern, are each obstructed by a massive frame of masonry, consisting of an inverted arch, resting upon a low arch, each spandril space being occupied by a circle, connecting these two arches<sup>h</sup> with the tower arch responds, between which they stand, in such a manner as effectually to prevent the latter from bulging out. The fractured and distorted masonry of the nave was also repaired or rebuilt, its triforium spaces walled up, and other buttressing contrivances

<sup>g</sup> *Vide* my Report on Hereford Cathedral, in *Civil Engineer's Journal*, July, 1842.

<sup>h</sup> These contrivances are beautifully shewn in the engravings of Britton's Wells Cathedral.



introduced. The great windows of the tower were also filled up with masonry, ornamented with Perpendicular details and its internal arches fortified. The exterior presents therefore a Decorated composition, interlined and capped with Perpendicular details in a very curious fashion. These various devices have proved perfectly successful in sustaining the tower, but detract greatly from the beauty of the interior.

Salisbury Cathedral similarly received the addition of a lofty central tower and spire, commenced about 1331, and resting upon the old piers of the previous century. As at Wells, symptoms of ruin succeeded; chapter meetings from 1387 to 1417 shew the danger, and the anxious collection of funds to make the necessary repairs, among which the canonization of St. Osmond was recommended and accomplished in 1456, as an attraction for offerings. The remedies resorted to were similar to, but not so massive as those employed at Wells—namely, the introduction of inverted arches into the north and south openings of the small transept, and of a similar contrivance in the north and south tower arches, consisting of a bridging arch, which connects the responds of these arches, and acts as a strut to prevent them from bulging. Also a variety of arched braces, and other props and ties were introduced into the apertures, to relieve the great arches from part of the superincumbent weight by distributing it on the adjacent walls, and to prevent them from spreading. These contrivances are minutely detailed by Price.<sup>1</sup> He enumerates one hundred and twelve of these additional supports, exclusive of iron bandages. Notwithstanding these repairs, the condition of this magnificent tower has ever been a cause of anxious apprehension.

At Canterbury the central tower, called the "Angell Steeple," was built upon piers erected a century before, and probably containing in their hearts the older Norman piers. In this case, the western and southern tower arches, the two lateral arches in contact with the north-west pier, and the two in similar contact with the south-west pier, have been fortified with bridging arches, as at Salisbury. But whether these were introduced before the tower was carried up or after it

<sup>1</sup> *Vide* F. Price. Series of Observations upon the Cathedral Church of Salisbury, 1753. Also Dodsworth's History of Salisbury Cathedral.

was finished is uncertain. The chronicle merely records that the Prior Goldston erected the tower and added the arches.<sup>j</sup>

The north transept gable of Beverley Minster had inclined so far, as to overhang its base four feet at the upper part, and to be in imminent danger of falling. This was brought back bodily to the vertical position in 1739, by means of timber framing and screw jacks.

The north transept of York exhibits some extraordinary settlements in connexion with the sinking of the tower piers to the extent of eight inches, when the central tower was added; and these had so far dislocated the western wall, as to have led the architects of the Decorated period to remove one of the original Early English piers, and rebuild it in their own style.<sup>k</sup>

The Norman west front of Ely Cathedral overhangs its base several inches, yet, from the manner in which the lofty western porch, called the Galilee porch, is projected from that front, and from the connexion of its masonry with the Norman wall, it is evident that this overhanging existed to the same degree in the twelfth century; at the latter end of which the Galilee porch was built, probably to buttress the wall. The northern half of the front fell down at some unrecorded time, and an abortive attempt to rebuilt it was made, apparently in the fifteenth century, but never carried out.

In the following examples, and many others not enumerated, the settlements have been allowed to remain, without any attempt to remedy them or guard against their extension.

The Norman tower of Carlisle Cathedral sank at its first erection nearly a foot, owing to bad foundations; and the addition of the lofty Perpendicular tower in 1401, has crushed down the Norman walls of the transept, but has not fractured those of the Decorated eastern portions. These settlements are accurately shewn in Mr. Billing's engravings of Carlisle Cathedral.

Gloucester Cathedral is built upon a quicksand, and the settlements and

<sup>j</sup> Ang. Sac., v. 1, p. 147, and my Architectural History of Canterbury Cathedral, p. 125.

<sup>k</sup> I have given a detailed account of the

complicated settlements alluded to in Chapter xv. of my Architectural History of York Cathedral, p. 47.

distortions produced by the unequal sinking of the walls are very remarkable; especially those of the crypt aisles, and of the choir aisles above them, yet the building appears in no danger. Also the central tower of Durham has driven its piers downwards, and distorted the triforium and pier arches in contact with them,<sup>l</sup> but not in a ruinous manner.

On the other hand, the original Norman tower of Southwell stands firm on its large cruciform piers; and the central tower of St. Albans, an original high Norman one, is declared by Mr. Buckler to be without inequality in the settlement of the piers, or defect from imperfection of construction or workmanship.<sup>m</sup> The foundations of this building were in fact prepared with the greatest care.

In every cruciform church the foundations of the tower piers are necessarily loaded with a greater pressure than those of the ordinary piers, even when the tower rises only to the ridge of the roof, and as each pier carries one-fourth of the weight of the tower, this load is enormously increased if additional stories are added. The foundations of Norman buildings are rarely consolidated or prepared with proper care, and hence, for the most part, the whole structure will be found to have sunk bodily into the compressible ground, and the heavier tower piers necessarily one or more inches than the rest. The effect of such greater sinking is to drag downwards the masonry of the transept walls, and of the nave and choir walls, which all abut upon the tower piers. This, if the difference of settlement be small, dislocates the masonry, distorts the arches of the clerestory, triforium, and pier range, and disturbs the level of the string courses.

If the sinking be excessive, fissures appear in the walls near the tower piers, shewing an actual disruption of the masonry.

Some or all of these symptoms are familiar to architects, and exist, as I have already shewn, in many buildings to so small a degree as not to endanger the stability of the edifice.

<sup>l</sup> Billing's Durham Cathedral, p. 39.

<sup>m</sup> Buckler's St. Albans, p. 35, in which the

structure of the foundations and of the walls is admirably detailed.

The class of settlements above described are very different from those produced by the spreading of arches or of roofs which tend to press their abutments asunder and throw the walls and piers upon which they rest out of the perpendicular.

Chichester Cathedral has suffered from all the deteriorating causes enumerated, and from several others which remain to be examined.

In common with other mediæval buildings, its walls are constructed of two outer shells of ashlar stone, including between them a wall or core of rubble. The ashlar of the original walls is formed of a shelly limestone from the quarries of Quarrer Abbey in the Isle of Wight, with a slight mixture of Sussex sandstone.\* The rubble-core is of chalk, mixed with flints, and flint rolled pebbles from the sea shore, with a large quantity of mortar. The ashlar, as usual, is not well bonded into the rubble, and the core of the wall possesses but little cohesion, and is in a very decayed and friable condition.

The fires of 1114 and 1186 seriously impaired the walls, and have left traces of their existence in the back parts of the triforium walls, which being unseen from below have been allowed to retain their half calcined and discolored surfaces. But the visible interior walls, and the ornamental portions destroyed by the fire and damaged by the falling roofs, were repaired and replaced by Caen stone-work and Purbeck marble, as I have shewn at length below.† Mr. Sharpe, the excellent author of the "Architectural History of Shoreham Collegiate Church" in the present volume, ascertained by a close examination that the four Norman arches of the Cathedral tower had been rebuilt with their own stones previously to the carrying up of the tower itself in the thirteenth century (p. 32 below), and probably a

\* *Vide* the Architectural History of the Cathedral below, p. 13.

† Chap. III., p. 12. I extract the following valuable information from a letter, (April 27, 1861,) written by Mr. Thompson, the Clerk of Works to Mr. Slater:—"In cutting back the timbers of the roof over the west bay of the choir it was discovered that several of the timbers were much charred and burnt. The north end of the tie beam of the westernmost truss (the only tie beam which

was not scarfed) was much burnt, also the lower part of the principal and common rafter. The original oak pins were also much burnt, a proof that this truss had not been unframed after the great fire of 1186, and that this part of the roof of the choir was only partially burnt. I have also a piece of lead which was melted by this fire and run into the mortice in the tie beam by the side of the tenon of the common rafter."

considerable portion of the piers also, for "The Norman ornaments on the face of the E. and W. arches, such as stars, cable moldings, &c., had not been properly reset in rebuilding, and do not piece together in design. Also voussoirs of superiorly dressed Caen stone have been inserted at every two feet in the arch, apparently to strengthen the arch, as well as to supply the place of those unfit for use again."<sup>p</sup> The late ruin of the piers enabled me to observe that the ashlar of the N.E. pier was built of longer stones than elsewhere, and placed so as to be inserted in the rubble, and supply a much firmer bond than in the usual Norman masonry. But a wall thus patched can never possess the strength of one of which all the parts are carried up together, and consequently settle and shrink as one mass; for new masonry applied against an older portion that has already settled will by its own settlement be withdrawn from the earlier part, and fissures be produced, destroying the coherence of the whole.

The central tower is oblong in plan. Its external dimensions, measured from the piers, are 45 feet 8 inches from east to west, and 36 feet 8 inches from north to south; which are so very nearly in the proportion of five to four, that we may suppose this was intended. The internal dimensions are, 34 feet 8 inches from east to west, and 25 feet 8 inches from north to south, which numbers are very nearly in the proportion of three to four.<sup>q</sup> The four great arches are, however, very nearly alike in span. Those of the east and west sides being 22 feet 6 inches, and of the north and south, 22 feet.

The Norman walling of the tower was not continued higher than a horizontal line touching the top of the key stones of the arches; and from this line, the Early English work of the tower began, and (as the sections, plates B & C shew) three small recessed pointed arches, of the second period of the work, namely,

<sup>p</sup> Extracted from a letter to me from Mr. Sharpe, September 3rd, 1853.

<sup>q</sup> To make the sides of any chamber in the exact proportions of three to four internally, and of four to five externally, with the same thickness of wall on all sides, it is only necessary to take twice the thickness of the wall as the unit. Thus,

if the walls are 4 feet 6 inches thick, we obtain for the internal measurement 27 feet by 36 feet, and for the external 36 feet by 45 feet. In the tower of Chichester the walls are 5 feet 6 inches, and the numbers in the nearest feet are 26 feet by 35 feet inside, and 37 feet by 46 feet outside.

that after the fire, occupied the wall space under the vault of the crossing, and were seen from below.

It is probable, however, that the Norman walling was originally carried higher, so as to rise at least to the ridge of the roof, and that it was crowned by a wooden pyramidal roof, after the manner of old Canterbury Cathedral, as shewn in Eadwin's drawing.\* But when the Norman arches were reset, after the fire, it was perfectly natural that the Norman masonry should be cut off immediately above them, and the walls carried up in the style of the restorations. A discharging arch was constructed in all four walls of the tower, immediately above the Norman arches, so as to relieve them from the weight of the superstructure, and throw it wholly on the piers. These arches were carefully formed of three rows of voussoirs, on the narrow sides of the tower, and of four rows on the wide sides. Unfortunately, no provision was made to distribute the pressure of the tower upon the piers and walls adjacent to the great piers, by means of diagonal struts and flying buttresses. The position of one of these discharging arches is indicated at *r* in Plate C.

Fissures and disruptions of the masonry, of long standing, gave evidence of the downward settlement of the great piers, which must have happened before the fire of 1186. For example, in the eastern wall of the south transept (Plate C) the tower pier had descended about three inches, and dragged down the adjacent masonry (*C E D*) of the transept wall, so as to cause the original string course of the clerestory to incline downwards very considerably from the northern middle shaft of the clerestory to the juncture with the great south-east respond. The Early English string course of the clerestory laid after the fire, was made horizontal by inserting a wedge-shaped course of stones below it, fitting the inclination of the older masonry. Yet this portion of string course (*C A*) underwent a still farther settlement, which caused it to descend bodily more than an inch. In fact, a great fissure *A B*, (sketched in Plate C,) begins from the plinth of the northern middle shaft of the clerestory, descends to the south side of the triforium arch, and is continued downwards to join the arch below, which opens to the south side aisle.

*r* Engraved in the *Vetusta Monumenta*.

This arch was originally Norman, but its voussoirs and responds were taken out after the fire, and the richly moulded Early English arch now standing erected in its place. But the masonry that rested on the outer rim, or *extrados* as it is termed, of the Norman arch, was left undisturbed, as the circular line E B, above the pointed arch, shews, and the space between it and the new voussoirs simply filled up.

Another fissure (C D) to the north of the great fissure above described, descends from a point of the clerestory string course, very near to the great pier shafts, to the triforium arch, and proceeds from the south side of the central plinth to meet the Norman *extrados* line a little to the south of its middle point.

All the walling between these two fissures is in a state of dislocation. The masonry to the south of the first fissure remains undisturbed. The masonry to the north of the second has been carried downwards with the piers with very little disturbance, but the walling between the two fissures is dislocated, and the horizontality of its courses destroyed, one end of each course being connected with the undisturbed walling of the transept, the other carried down by the sinking of the pier.

The triforium arch shews this very distinctly, for its northern half including the central pillar has sunk considerably lower than the southern respond, and its tympanum above is fractured and dislocated.

The settlements thus described are old, and fissures similar in position existed in the east wall of the north transept, in a less degree. But in the west wall of both transepts, such fissures were seen, to a much greater extent, than any of those in the eastern wall. The Early English arch, leading from the south transept to the side aisle of the nave, was also ruptured at the crown, by the bodily descent of that half of the arch which was connected with the great pier, leaving the other half standing.

At the upper part of the south-eastern tower pier, the disruption which finally took place was, long before, indicated by a settlement, which had forced the upper part of the eastern respond pier of the southern tower arch forward, through the space of  $1\frac{3}{8}$  inch, (opposite A, plate B).

The weak state of the building exhibited itself also, in the north gable of the transept. The arch of entrance into the eastern chapels, commonly called the chapter house,<sup>s</sup> is singularly distorted by settlement, as the elevation (plate C) shews, on a small scale. The north respond has been inclined northwards, and the arch above consequently broken at H and I; the portion G H has been carried northwards by the inclination of the respond; and the portion H I consequently became straiter, and distorted. But in repairing it, the entire lower order of voussoirs was left in its distorted state, as well as a portion of the outer order, on the north side (from G to H). The remainder of the outer ring of voussoirs (from H to K) has been reconstructed in Caen stone, and the face of the wall above reset.<sup>t</sup> Some of these repairs are of modern date.

I have already shewn that settlements and disruptions of the kind described may be seen in many buildings, that exhibit no alarming symptoms of actual ruin; and in all probability, they would not have led to the fall of the tower and spire in the present instance, had it not been for the weakness of the materials, which, as the result has shown, were actually crushed by the weight of the tower, added in the thirteenth century, and of the stone spire, superadded in the fifteenth, making altogether a total height of 270 feet from the ground. The tower piers are unusually small; and became, when weakened by age, incapable of sustaining the additional pressure thus thrown upon them.

Doubtless, also, the disintegration of the materials was promoted by the continual vibration of the spire, under the action of the wind. For, in this way, a spire is a fruitful source of mischief to a feeble building.

The dangerous state of the walls was made known by the operations undertaken in 1859, for the purpose of carrying out the design of throwing open the choir to the nave, in order to afford greater accommodation to the public at the cathedral services. This plan arose out of a bequest of £2,000 from Dr. Chandler, the late Dean, for the decoration of the cathedral; which sum, being

<sup>s</sup> Pages 22 and 32, below.

<sup>t</sup> The settlements of the clerestory walls of the nave, described at page 29, may be also adduced

to shew the feeble condition of the building as well as the ruinous state of the north-west tower. *Vide* note at p. 6.



increased by public subscription, was devoted to the above purpose, intended to serve as a memorial to the Dean. Mr. Slater, having been appointed architect, under the direction of a committee, prepared a design, by which, in accordance with their instructions, the north and south ranges of stalls were to retain their old position under the tower; but the stone vaulted transverse structure, called the Arundel shrine, which carried the organ gallery, and separated the choir from the nave;\* as well as the return stalls, which rested against its eastern face, in the usual manner, were to be completely cleared away, as a measure imperatively necessary to give effect to the purpose of opening out the choir to the nave.

This Arundel shrine, or rather oratory, was a vaulted stone passage, extending across the nave between its easternmost pier arches, (at A B C D, Plate A). The passage was bounded to the west by an open arcade of two wide arches, with an intermediate narrow one, and to the east by a wall, which had a central arch opening to the choir, and two small doors, one on each side, to give access to as many staircases placed behind the return stalls and leading to the organ-loft above. The north and south ends of the passage were also open to the side aisles, through the pier arches. This passage was vaulted in three unequal compartments, with a rich *lierne* vault of the fifteenth century.

The floor of the gallery was but sixteen feet above the pavement of the nave, and had a parapet in front about five feet high.

This structure was traditionally said to have been the work of Bishop Arundel (1459—1468). The lateral doors and stairs in the eastern wall were probably alterations, as the stairs were in no way connected with the structure of the screen, and as it is most likely that altars were placed on each side of the choir door, as in similar cases. It has been said that the removal of this vaulted passage deprived the piers of support, and contributed to the fall.

The structure was in itself so slight, its back wall being little more than a foot in thickness, and it was applied merely to the ends of the piers without bonding, in such a manner, that it could not have afforded the least assistance in sustaining them. To its removal we are, in fact, indebted for the disclosure of the ruinous

\* This is seen in Mr. Wild's view of the nave, taken in 1815 (Plate 6).

condition of the piers, for it was then discovered that the shafts of the responds of the great western arch on the inner faces of the western tower piers had originally descended to bases and plinths which rested on the pavement. But that as the angle of the return stall and a part of the gallery staircase abutted against the portion of the tower piers occupied by their projecting shafts, twelve or thirteen feet of their lower extremities had been rudely cut away to gain space, and a rough stone inserted in the piers, in the manner of a corbel, to sustain the truncated ends.

On the south side of the choir this stone (B, Plate B) had given way, having been propped up by one upright and two raking shores of oak\* now in a rotten state. These facts had been concealed by the stone staircase of the organ gallery. In the north-west pier fissures were discovered on each side of the respond of the western tower arch, wide enough to admit a man's arm, and so deep that a five-foot rod could be pushed in for its full length: in fact, the respond was entirely detached from the body of the pier. A very large crack was also observable in the south respond of the western tower arch. This was large enough to admit a walking-stick, and had been there before the memory of man. Iron cramps and straps had been applied from time to time to stay the progress of the settlement, while other cracks had crippled the eastern bays of the nave, and caused a most unsightly breach in the rich pointed arch opening from the south aisle of the nave into the south transept," as above stated.

Mr. Yarrow, civil engineer, who had already been consulted by the Committee with respect to the removal of the Arundel shrine, and had declared that it in no way affected the stability of the tower, was now called in to assist, and measures were taken to meet the emergency. Centres and shores were put up, and men employed instantly to restore the ruined portions of the piers. The wooden props under the south respond were removed, and new stone-work built up solid, bonding as far as was thought desirable into the core of the pier. Other portions of this

\* The position of these shores is indicated below  
in the plate.

† Mr. Slater in *Eccelesiologist*, April 1861, p. 87.  
A long and minute account of the gradual process of

destruction is inserted in the *Builder* of March 2.  
It is written by an eye-witness, and is a most  
valuable record. I am indebted to it for many facts  
relating to the fall.

pier, the opposite pier, and elsewhere, were refaced, and bond-stones inserted as far as was practicable, considering the loose and rotten state of the core. But as this work went on the amount of bad construction, of disintegration, and decay in the old masonry, developed itself in a manner exceeding all experience, and presented most serious and unexpected difficulties.

These works were carried on during the summer and autumn of 1860, but in November it was observed that settlements began in the new work. Old fissures extended themselves into the fresh masonry, and new ones made their appearance. A system of centering to stiffen the arches which connected the western piers with the nave and transepts, was now commenced, but before it could be carried out the symptoms of approaching ruin increased and multiplied so fast that there was no time to construct and apply the contemplated framing. Shores were therefore resorted to. But, in the next place, the walling began to bulge towards the end of January, 1861, first in the north-west pier, and afterwards in the south. Cracks and fissures, some opening and others closing, and the gradual deformation of the arches in the transept walls and elsewhere, indicated that fearful movements were taking place throughout the parts of the walls connected with the western piers, and it was then determined that the bulging of the piers should be checked by the application of a jacketing of solid timber applied to them, and powerfully hooped together with iron bolts and balks of timber.

The preparation for this work began on Saturday, the 16th February, and the afternoon service was performed in the nave of the cathedral, as usual, on the following day, but was interrupted by the urgent necessity for shoring up a part of the facing of the south-west pier, which had exhibited new symptoms of giving way. The workmen were now employed, early and late, in desperate attempts to avert the approaching ruin, which was continually heralded by new evidences of weakness. Still the men went on diligently, applying shores, struts and braces, while the piers were bulging and cracking, and failures increasing around them. On Wednesday, crushed mortar began to pour from the old fissures, flakes of the facing stone fell, and the braces began to bend. Yet the workmen continued to add shoring until three hours and a half past midnight, notwithstanding the

violent storm of wind which arose in the evening, and beat first on the north-east side of the church, but as night advanced, came with unabated force from the south-west.

On Thursday, the 21st, before daylight, the work was resumed. Seventy men, working with most commendable enthusiasm and courage, under great personal risk, made strenuous efforts to increase the number of shores, under and around the tower ; for those applied only the night before were bent, and the danger became more and more imminent. The workmen were only induced to quit the building by the inevitable dinner hour of noon. But, by this time, the continual failing of the shores, showed, too plainly, that the fall was inevitable. Warning was given to the inhabitants near the building, on the south-west, and the workmen, returning at one, were prevented from re-entering it. Anxious groups, outside the cathedral enclosure, stood gazing at the tower, and in less than half-an-hour, the spire was seen to incline slightly to the south-west, and then to descend perpendicularly into the church, as one telescope tube slides into another, the mass of the tower crumbling beneath it. The fall was an affair of a few seconds, and was complete at half-past one. No person was injured, in life or limb ; neither was the property of any one of the neighbours damaged in the least. The stalls, and the tomb of St. Richard had been removed into a place of safety, and the stones of the Arundel shrine, carefully numbered, for re-erection in some new position, had been deposited in the north-east chapel, or so-called chapter house.

It must ever be remembered with gratitude to the Divine Providence, that the piers of the tower had gradually been reduced by age, acting upon original weakness, to so feeble a condition, that it waited only an accidental concussion, an unusual assemblage, or other disturbance, to bring it down ; and had not the uncovering of the walls, in consequence of the works undertaken in the past year, developed its real state, it might have fallen without warning upon the heads of a large assemblage.

We will now follow more minutely the history of the failure of the south-west pier, which was the weakest. It began slightly to bend to the south in the middle of February last : this was shown by the closing up of the old fissures,

which had divided it from the south transept. The building had been greatly weakened in the neighbourhood of this pier, by the insertion, in the fifteenth century, of a large circular staircase, at the angle of intersection of the south side aisle of the nave with the south transept,<sup>x</sup> for the purpose of giving access to the treasury, which at that time was built over the ancient sacristy.<sup>y</sup> The eastern respond of this pier, belonging to the south tower arch, began to split from top to bottom (c D, Plate B), and a fissure extending into the nave arch became manifest. On the Sunday preceding the fall, the bulging of the facing of the pier was observed to increase so alarmingly, that men, as already stated, were set to work to apply shores, during the service in the nave. This bulging increased on the succeeding days, rapidly, and the arches of the triforium assumed gradually the peculiar elliptical form, which is produced by the unequal settlement of the piers of a semicircular arch. On Wednesday, the facing of the pier, about seven feet from the ground, bulged out about three inches on the south side, and strained and bent the timber struts, which connected it with the north-west pier. The pier then settled down about three-quarters of an inch, crushing in the centre, in such a manner, that, on its north face, at about four feet from the ground, the front of the stones stood at their original height and perfect, while the back part of the same stones was crushed and pressed downwards three-quarters of an inch. On Thursday morning, the upper part of the pier was found cracked, and audibly cracking in many directions, flaked stones fell from it, whole stones burst out and fell. Finally, at half-past one, the whole gave way, as above related.

The process which was thus going on, and which produced the phenomena just described, is perfectly illustrated by the experiments<sup>z</sup> that have been made by Mr. Hodgkinson, and other philosophers, on the resistance of materials to crushing. If a short cylinder or prism be crushed between two flat surfaces, the middle becomes flattened and increased in breadth, so as to burst the

<sup>x</sup> This is shewn by the dotted lines at c in the plan, plate A; and also in the plan, plate 1.

<sup>y</sup> Page 17 below.

<sup>z</sup> *Vide* Hodgkinson's Experiments on the strength of Cast Iron, &c. London, 1846, p. 319, 323, 416, &c.

surrounding parts, and cause them to be crumbled and broken in pieces. In longer specimens, fracture is caused by the body becoming divided diagonally in one or more directions, and the fracture takes place, by the two ends of the specimen forming cones or pyramids, which split the sides, and throw them out; or by a wedge sliding off, starting at one of the ends, and having the whole end for its base. If the body be very long, it bends with the pressure. But, in bending, it will throw off a wedge on the concave or compressed side.

Comparing these results with the failure of the western piers, it is manifest that their destruction occurred because their materials were not strong enough to resist the direct pressure of the tower and spire.

If the piers of a tower are in themselves of sufficient dimensions and materials to bear its weight, the separation of such piers from the adjacent walls by fissures produced by the sinking of the tower bodily into the ground, will not necessarily endanger its stability, and I have shewn that many such towers exhibit these fissures and settlements, and yet are perfectly safe. But the piers of Chichester, originally too small for a lofty tower, had been subjected to patchings consequent on the fire, and which were never sufficiently bonded to the original core; and the core itself was loose and rotten from age and from originally defective materials, to an extent that could never have been suspected.

Thus the four piers began to shew the formation of the diagonal fractures which indicate crushing and bending. The western piers, below the level of the pier arches, where they are completely isolated, and very little larger than the ordinary piers, burst like the cylinder under the press of the experimental philosopher, throwing off their disjointed ashlar in the middle, and leaving a stump which at present stands with its ashlar perfect to the height of only from two to five feet above the pavement, the rubble core rising in a somewhat pyramidal form in the middle, as shewn at *k*, Plate B. The eastern piers were fractured much higher up. The greater weakness of the south-western and of the north-western piers, had originated a settlement which by slightly inclining the tower in the south-west direction threw an undue pressure upon the south-west corners of the eastern piers. The fractured surfaces, which eventually separated the ruin from the standing parts, are

shewn in the drawings to slope downwards to the south and west, and the motion of the upper portion of the south-eastern pier had begun long ago, and had forced forward the shaft above the line of fracture  $1\frac{3}{8}$  inch westward (opposite A in Plate B) as already stated.

It is recorded<sup>a</sup> that in the middle of February last, notwithstanding the alarming movements that were taking place, "an examination carried to the very summit of the spire shewed that no movement had occurred in the upper part of the building"; and again even on the Tuesday preceding the fall, Mr. Christian, the architect, minutely examined the building to the top of the spire, at the request of the Dean and Chapter, and found that that part yet retained its upright position.

When the building actually gave way, in the words of the *Builder's* correspondent, "the spire appeared still to stand upright, when suddenly it was seen to incline slightly to the south-west, the stones and dust from the base of the tower rushed into the nave, choir, and transepts, and rapidly crumbling at the bottom as it descended the mass subsided in the centre of the church, and the top of the spire falling at last to the south-west, threw its capstone against the abutment of one of the flying buttresses of the nave, and broke itself across another of them intervening."

In truth, the destruction was begun by the south-western pier, which gave way at the base, as already explained, and thus occasioned the initial south-west motion, but was instantly followed by the north-western in the same manner, and by the crumbling mass which glided off the eastern piers, and prepared a bed for the descending tower and spire. The ruin presented a compact mass of detached materials huddled together in the form of a rounded hill, which rose at the summit nearly to the level of the triforium capitals, and sloped gradually downwards into the four arms of the cross, occupying in the nave a space of rather more than two severies, and in the choir and transepts little more than one,<sup>b</sup> for the complete ruin of the western piers brought with it a

<sup>a</sup> *Vide Builder*, March 2, 1861, p. 134.

<sup>b</sup> As this mass of disjointed materials was gradually conveyed away, one portion of masonry was found still cohering together and standing very

nearly upright. It was eight or nine feet high and about five feet square. The ashlar remained in undisturbed attachment to the core to within two or three feet of the top, and presented a series of

much greater destruction of the parts adjacent to them, than of those in connection with the eastern piers. The three Plates, A, B, C, which accompany this memoir, will explain exactly the extent of ruin. In the nave (Plate B), the entire eastern severey is destroyed, in pier arch, triforium, and clerestory, with the vault and roof belonging thereto; in the choir, the western severey has only lost half of its clerestory, with the greater part of the vault of the severey, but the roof remained, to the part which joined the tower; for, as the whole mass of stone-work glided westward in falling, it separated itself from the roof, which remained supported by its wall plates, so as to overhang the ruined wall of the clerestory. In the transepts, the eastern wall has necessarily suffered less than the western. The eastern aspect (Plate C), shews that only the clerestories next to the tower were mutilated, with the vaults above, and about half the roof of one severey on each side. The triforium arch on the north has lost its middle shaft and tympanum. The western walls of the transepts exhibit a much greater destruction. The complete fall, on each side, of the one severey of the nave, adjacent to the tower pier, was necessarily accompanied by the complete ruin of the adjacent transeptal severey, with the vault of the corresponding compartment of the side aisle and its roof.

In thus describing the extent of ruin, I must not be understood to imply, that all the parts left standing can be allowed to remain, when the restoration is carried out.

The most zealous lover of antiquity, however desirous of preserving every stone that retains the handicraft work of the men of old, can scarcely require that a new tower should be built upon two new western legs and two old eastern ones. The eight severies which surround and adjoin the tower must therefore be rebuilt from the ground. But I have thought it desirable to put upon record, the

mouldings, which shewed that the mass was a fragment of the western jamb of the westernmost window of the pair which occupied the south side of the tower. The site on which it stood in the ruined heap was about five feet to the west and three feet to the south of its original position aloft. The position of this singular fragment is indicated

at 1 in the plan, Plate A. Lower down in the mass another large fragment of masonry was found, consisting of a large portion of the wall above one of the great Norman arches. But, for the most part, the stones were separated one from the other throughout the heap.



exact manner and amount of visible destruction occasioned by this remarkable and happily rare example of ruin. The concussion, and rude separation of the falling portions, must have had an injurious effect upon those which still stand, but not so great as to make it necessary to take them all down. Mr. Scott, now associated with the original architect, Mr. Slater, for carrying out the rebuilding, reassures the archæologist, by reporting<sup>o</sup> that he is "most unwilling to condemn any part which can be saved, and would urge the extreme desirableness of saving every fragment of the original structure, which is consistent with the security of the whole, as the renewal of any part detracts seriously from its interest; but there can be no doubt that these parts will demand the most careful treatment to render them permanently secure." In these sentiments I most cordially concur, and have much pleasure in contrasting them with the recommendation of Sir Christopher Wren, in his report (of 1663) upon the crazy Norman Cathedral of St. Paul, in London. He recommends, that the inside of the Church, the settlements of which, similar to those we have been considering, he elaborately describes, should be new cased (or *flagged*, as he calls it) with stone of a larger size than before, "and, in doing it, it will be as easy to perform it after a good Roman manner, as to follow the Gothic rudeness of the old design." In fact, he intended to have Corinthianised the Norman walls, following the example of Inigo Jones' work on the exterior.

In conclusion, I beg to record my opinion that the internal ruin and disintegration of the piers of this noble tower had gradually and silently increased to such a degree that no human power could have arrested the fall, and that the evidence of its utter rottenness was developed only when it became too late to apply the remedies that had been found efficient in the middle ages, and in our own time, to sustain such structures. Yet as the measures adopted in the first instance for the repair were those that have been found effectual at Hereford and elsewhere, no blame can be imputed to the authorities or to any of the architects, engineers, or other persons connected with the work.

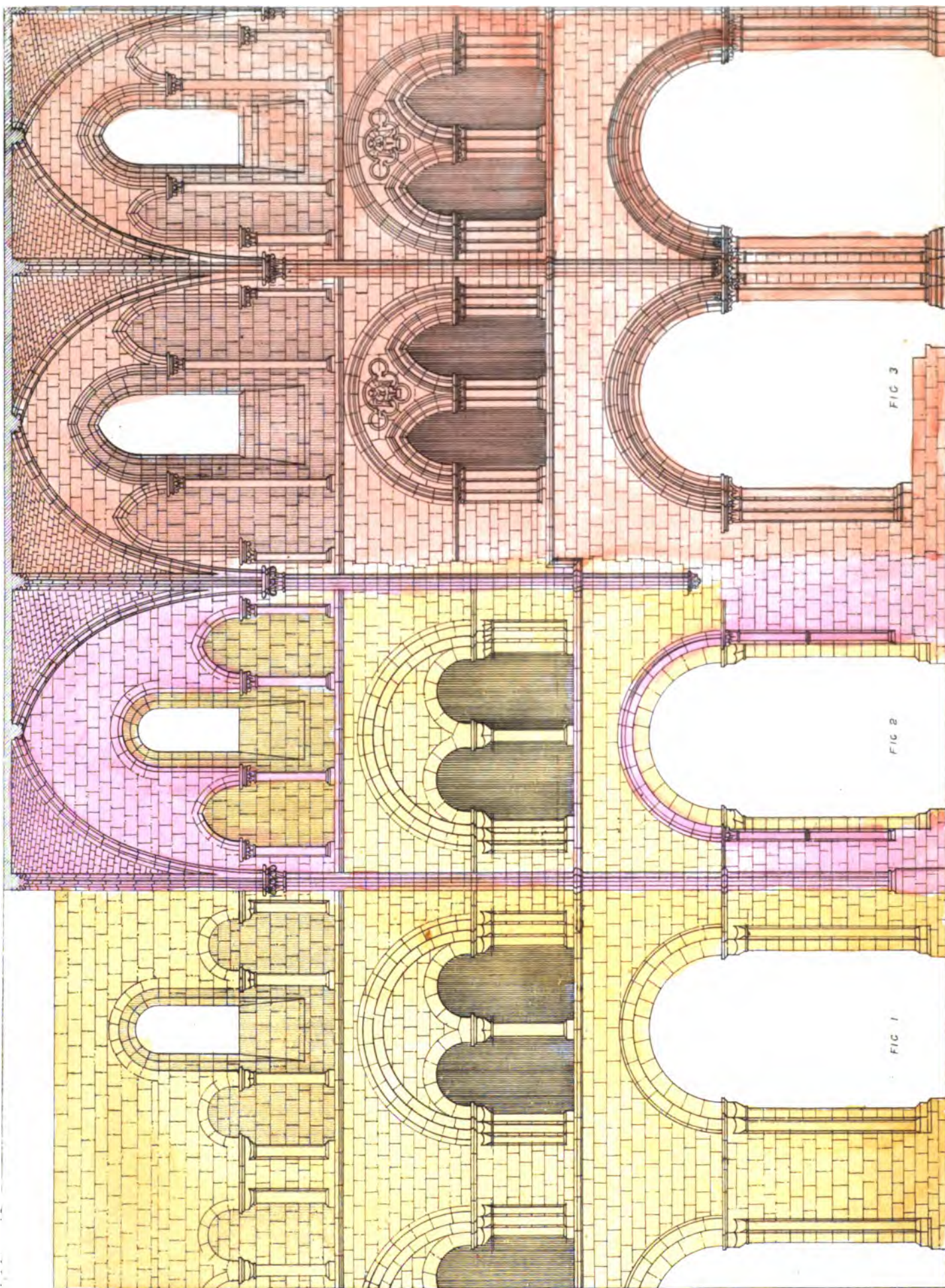
<sup>o</sup> *Vide* Mr. Scott's Report to the Provisional Committee for re-building the Tower, &c., March 19, 1861.

Had its condition been fully known, the only suitable advice would have been to "take it down and rebuild it." Part of this advice is now superfluous. Happily the sudden destruction of this characteristic edifice has excited so strong a feeling of regret, and so enthusiastic a determination to replace it, that there is now no fear of the want of funds and cordial assistance in carrying on the work of rebuilding to a conclusion ; whereas, if it had been deliberately taken down, it would probably have been still more deliberately set up again, if indeed the necessary means could ever have been collected.

Mr. Slater, from his pure love of art, availed himself of the opportunities offered by his frequent visits to the Cathedral at the beginning of the work of re-arranging the choir, to make careful measured drawings of the tower and spire, and of every portion of the edifice, and has thus fully qualified himself to rebuild it, exactly with its original outlines and aspect. But its foundations will be as firm as modern practice can make them, its piers of solid masonry, and every part of the superstructure firm and homogeneous ; so that, under the Divine blessing, we may not only hope to see the tower and spire rising and pointing to the skies as before, but may leave it to future generations as an enduring monument of the zeal and perseverance of the men of the present age, and of their genuine love for the works of their forefathers.







ORIGINAL STATE.  
OF NORMAN COMPARTMENTS.

PRESENT STATE.

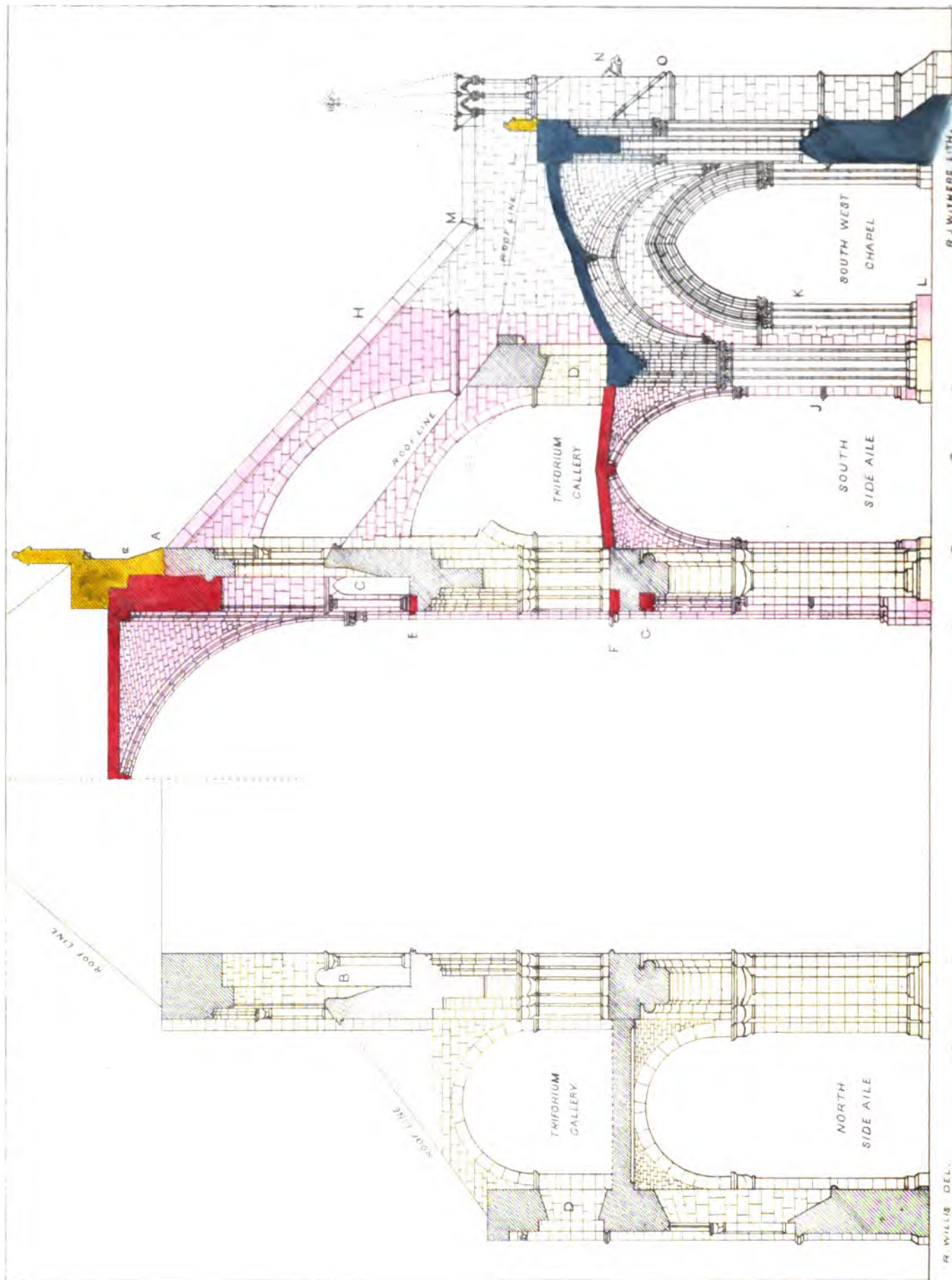
TWO EASTERN COMPARTMENTS  
OF PRESBYTERY.

CHICHESTER CATHEDRAL.

ELEVATION OF COMPARTMENTS COLOURED HISTORICALLY







PRESENT STATE OF SOUTH SIDE

ORIGINAL STATE

# CHICHESTER CATHEDRAL.

TRANSVERSE SECTION OF NAVE COLOURED HISTORICALLY.

# THE ARCHITECTURAL HISTORY OF CHICHESTER CATHEDRAL.

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## CHAPTER I.

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### DOCUMENTARY HISTORY.

THE ARCHITECTURAL HISTORY of a Building is usually derived from two sources, Documentary, and Structural ; to the documents we look for the dates of the original foundation, and of the successive changes and additions to the building, as well as for the names of the persons who originated these various works, or who assisted in carrying them on, by supplying funds or otherwise. While the structure itself affords evidence of the alterations and changes it has undergone; and by the style of workmanship and decoration of the various parts, will shew very nearly, by comparison with similar work in other buildings, the period at which each portion was executed.

The documentary history of Chichester Cathedral is unfortunately very meagre : but the building itself is replete with curious instances of alterations and additions, by which from time to time the rude Norman Cathedral has been gradually converted into a graceful and beautiful church, from the general outline of which the Norman external character has wholly disappeared, and which presents us with one of the most curious specimens of Structural history in this country.

The documentary history, such as it is, appears to have been first collected by the Reverend Mr. Clarke, a Prebendary of Chichester, in conjunction with Dr. Lyttleton, Dean of Exeter, and President of the Society of Antiquaries,<sup>a</sup> in the latter half of the last century. The result of their labors was published by Mr. Hay,<sup>b</sup> the historian of Chichester, accompanied by remarks of his own, which the present state of architectural knowledge has entirely superseded. Some additional documents were given by Mr. Dallaway, in the laborious history of the City with which his County History opens. Subsequent writers on the Cathedral have drawn the historical portion of their labors entirely from these sources, and I shall follow their example. For, as I have not been fortunate enough to discover any new sources of information in this department, I shall content myself with a brief recapitulation of the historical memoranda that have been already collected; and then proceed to shew their bearing upon the architectural history of the edifice, the successive vicissitudes and changes of style and structure, as evidenced by the mechanical construction, which I propose to develop in a more minute and complete manner than has been hitherto attempted. For it must be recollected that this Cathedral has not been made the subject of one of those admirable volumes, by which Mr. Britton has illustrated so many similar buildings in our country, and rendered easy the task of his successors; and that not only has no previous writer devoted to it a large and illustrated monograph, as was done by Milner or Price for the Cathedrals of Winchester and Salisbury, but that Wild, Billings, and other modern followers of Britton, have neglected the church in question.<sup>c</sup> A short account of it is given by Dallaway, illustrated by some good engravings, and it is included in the collections of Storer and Winkles. But the first has no claim to an architectural character, although very carefully prepared in its literary part; and the latter having no pretence to originality, deserve very little attention. The ingenious memoir by the Reverend P. Freeman, in the first volume of the Sussex Archæological Collections, is principally devoted to the development of certain mystical theories of proportion.

<sup>a</sup> The first attempt to bring together the scattered notices of the erection of the building and its vicissitudes from the chronicles and other documents, is to be found in Godwin. ("De presulibus.")

<sup>b</sup> Hay's History of Chichester (1804), p. 408.

<sup>c</sup> Even the Itineraries of William of Wyræstre and Leland are silent with respect to it.



The see was removed from Selsey to Chichester, in the year 1082, by Stigand, the first Norman Bishop, who died about five years after, and was succeeded by Galfridus, and in a year after by Radulfus. Of the latter, Malmsbury says that "When his church, which he had newly constructed, had suffered from an accidental fire, he quickly repaired it, being principally assisted by the liberality of Henry the First." This fire, we know from other authorities, happened in 1114.

The next fact relating to the structure is a second fire in 1186, which is mentioned in more serious terms, for it is said by Matthew Paris, "to have consumed the Mother church and the whole town." Bishop Reade's register, quoted by Dallaway,<sup>d</sup> says of Bishop Seffrid the Second, that "he re-edified the church of Chichester, burnt by a second fire." This bishop held the see from 1180 to 1204.<sup>e</sup> The annals of Winton inform us that the church was dedicated in 1199. Several indications shew that the works continued beyond this period, such as a licence to bring marble from Purbeck for the repair of the Cathedral, in 1207; a bequest by Bishop Neville of 130 marcs to the fabric of the church in 1244<sup>f</sup>; and a bequest of £40. by Bishop Richard de la Wyche (afterwards Saint Richard) in 1253.

<sup>d</sup> This register, prepared by orders of Bishop Robert Reade (1396-1415), is the earliest that remains, according to Dallaway, (p. 57.) Godwin appears to have consulted it.

<sup>e</sup> "mccmiii Saufridus Episcopus Cicestræ qui Ecclesiam Cicestrensem post incendium magnum sumptibus innumeris reedificavit, obiit." Anns. Waverleiensis (p. 168. Gale.)

<sup>f</sup> Bishop Neville also bequeathed to the church his entire *capella*, "capellam suam integram, cum multis ornamentis," that is to say, his sacred vessels and vestments, a very common bequest. Dallaway, unaware of this sense of this word *capella*, puzzles himself by seeking for the position of this chapel. "In what part of the Cathedral his *chapel* or *oratory* was placed, nothing now remains to point out; but we learn that he had *completed* it exclusively of one hundred and thirty marcs, which he had bequeathed to the fabric." (Dall. p. 45.) He makes the same mistake with the similar bequest of Bishop Langton.

(p. 53.) Mr. Clarke tells us that the first of Neville's statutes, in 1232, makes provision for the work of the fabric by assigning the twentieth part of all the preferments in the church for that purpose, giving the reason that the church is well known to require various repairs: "quia ecclesia multiplici reparatione indigere dignoscitur." And he infers that the whole work was probably finished either in Neville's own time, or at the beginning of his successor's, because Bishop Richard's constitutions say nothing more about the fabric, but that the old statute of Bishop Simon should be revived, (*i.e.*) that upon every promotion, half the prebend be applied to the use of the church, "*Medietas prebendæ usibus ecclesiæ applicetur.*" This (as he says) shews that they were then carrying on no great work; otherwise the Bishop would not have altered the provisions made for it by Bp. Neville's statutes, and left the funds to support it upon so uncertain a foundation, as that of coming into a new preferment. (Clarke's MS. in Hay, p. 412.)

Besides these, two specific works are mentioned in Reade's register, namely, the building of the Lady-chapel, by Bishop Gilbert de Sancto Leofardo, who held the see from 1268 to 1304, and also gave 1250 marcs to the fabric of the church. The second work is that of Bishop Langton (1305-1337), who "spent 340*l.* 16*s.* in the Cathedral Church,<sup>g</sup> on a certain wall and windows on the south side, which he constructed from the ground upwards." He also bequeathed 100*l.* 16*s.* to the fabric.

Many writers, apparently following Clarke, lay great stress upon the fact that Bishop Poore held the see before he was transferred to Salisbury. "He was the greatest builder of his age: the foundation of the present church of Salisbury is a sufficient monument of his taste and magnificence." (Clarke, as quoted by Hay, p. 411.) Dallaway improves this assertion by saying that "His singular knowledge of architecture was displayed in his new Cathedral at Salisbury." (p. 43); adding, however, that "we are not authorised by any record to attribute any part of that at Chichester, either to his skill or munificence." In fact he held the see of Chichester only two years.

But there is no good reason for supposing that this Bishop possessed the smallest skill in architecture. He happened to occupy the see of Salisbury during the building of the Cathedral on its new site, and by his position and influence must have been greatly instrumental in procuring the necessary legal authorities for the removal of the church from Old Sarum, from the King and the Pope, and in obtaining subscriptions for the work. The canons and vicars contributed a quarter of their income towards the building, for many years; and subscriptions were solicited all over the country by persons deputed to travel for that purpose. It is a very common mistake to suppose that the Bishops were the persons who designed and carried out the architectural works of the middle ages. The loose and exaggerated expressions of their biographers have led to this error; but from the few detailed accounts of architectural work that have come down to us, such as Gervase's history of Canterbury, and William of Wanda's account of the foundation of Salisbury, it is very clear that then, as now, professional architects were employed to make the designs of churches; and that the funds were raised by subscriptions, and by sacrifices of income from all the members of the chapters.

<sup>g</sup> In the words of the original: "In domo capitulari Cicestr:" a phrase often applied to a Cathedral, although more commonly to a chapter-house.

## CHAPTER II.

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### THE NORMAN CATHEDRAL.

FROM the scattered indications contained in the last chapter, we gather that a Norman cathedral was commenced by Bishop Radulfus, six or seven years after the establishment of the see at Chichester<sup>a</sup>: that it suffered from a fire in 1114, and from a second fire in 1186: was repaired by Seffrid, the reigning bishop, and dedicated in 1199.

If we turn to the existing building, we find the history perfectly confirmed. Essentially Norman in the principal walls and much of the decorative structure, especially in the interior, it has evidently undergone a total repair, accompanied by many changes of plan and a complete alteration of its external character. The whole of these works, with very few exceptions, belong to the style of architecture which is known to have prevailed at the close of the twelfth century, and, as I shall presently shew, they are of a nature which prove them to have been occasioned by a fire. We are thus authorised in asserting that the fire of 1114 led to no repairs that affected the style of architecture of the main structure; and indeed the expression made use of by the historian, that the damage was shortly repaired, implies that it was not

<sup>a</sup> Perhaps the foundations of the church were prepared by Stigand; but as this is a question which can never be certainly answered, and after all only

affects the date of the building very slightly, I shall leave it, and similar uncertainties, to writers whose taste inclines them to such discussions.

serious. On the other hand, the second fire in 1186 has left traces of its effects, which shew that although it did not destroy the walls, it yet damaged them in many parts so seriously, as to give occasion to one of the most curious and interesting examples of the methods employed by the mediæval architects in the repairs of their buildings, that has survived to our own times. Before I proceed to trace out this repair in detail, I will endeavour to describe the original Norman church.

In plan it was cruciform: the transepts were apteral, that is had no aisles: the nave and the presbytery, or eastern limb of the cross, had each a north and south side aisle, and it had no crypt.<sup>b</sup> There were two western towers, but these do not appear to have been completed in the Norman period. The northern is at present destroyed to the ground.<sup>c</sup> The southern is Norman only in its two lower stories, and as these are the portions against which the side aisle abuts, and which were necessary for completing the interior, it may be concluded that the upper stories, not being so important, had been, as in many other cases, reserved until funds should accumulate, and were accordingly completed in the Early English style. The four great arches at the crossing of nave and transepts are of enriched Norman; but there is no evidence to shew that the central tower was carried up above the roof in the Norman period. The present tower is Early English, even in the portions against which the roofs abut. The eastern wall of each transept is pierced by a large Norman arch. In the north transept, this arch (u. in the plan) now gives access to a large chapel, the work of a later period; but it originally opened to an apsidal chapel, the usual appendage to the east wall of a Norman transept. In the south transept, a similar arch pierces the east wall, but is concealed by the large painting of the Bishops. It may be seen on the eastern face of the wall, within the chapel now used as the

<sup>b</sup> The absence of the crypt in this Cathedral is probably explained by the low situation, which would have made it impossible to keep a crypt free from water. The family vault of the Dukes of Richmond, so unfortunately obtruded into the Lady-chapel, is raised for this reason so high that the crown of its vault has been allowed to carry the pavement of the chapel many feet higher than its original level, thereby destroying its fair proportions.

<sup>c</sup> Mr. Butler informs me that there is evidence to shew that the north tower was taken down by the advice of Sir Christopher Wren, on account of its ruinous condition. It is represented of equal height with the southern tower in Hollar's View in the Monasticon. Both towers were crowned with battlements that have now disappeared. The north gable of the transept was complete, and the clumsy flying buttress and pier at the western corner were then in existence.

canons' vestry. The original existence of these apsidal chapels might be safely asserted from mere comparison with other Norman churches in England and on the Continent, as for example Lindisfarne, Romsey, Christchurch Hants, Norwich, &c. ; but actual traces of the northern apse still exist in the upper story of the chapel now attached to the north transept. This story is reached by the spiral staircase shewn in the plan, in the south-west corner of the chapel ; and close to this staircase in the roof will be found a part of the wall of the apsidal chapel curving round northwards, as shewn in the plan.<sup>d</sup> In the same roof, on the south wall, is preserved the heads of the Norman side aisle windows, with their rich moldings, and surmounted by the original Norman windows of the triforium, of which more below.

The original eastern termination of the church is more difficult to ascertain, for in the subsequent changes of the edifice this termination was entirely cut off, and the presbytery considerably elongated by the addition of two entire compartments, and of chapels terminating the aisles.<sup>e</sup>

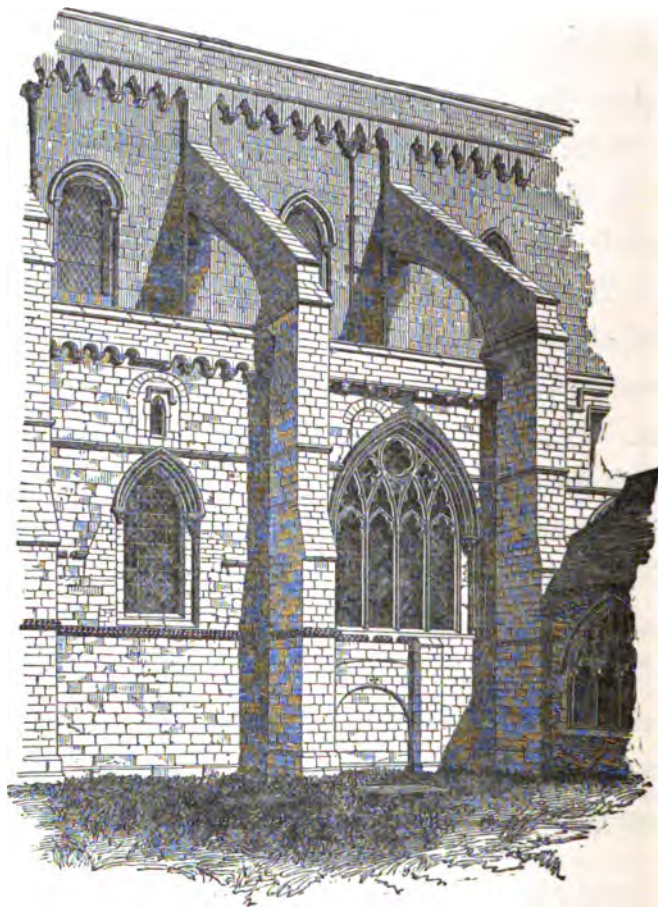
There is a Lady-chapel at the east end of the church, which at first sight appears to be in the Decorated style, but which a little examination shews to be of two periods. It consists of five compartments, of which the three westernmost are of late Norman character, with shallow buttresses on the exterior, the two eastern compartments have projecting Decorated buttresses and Decorated windows, the latter having been also inserted in the Norman compartments. These later additions and changes are the work of Bishop Gilbert, at the end of the thirteenth century, to which period their style at once assigns them ; and, as often happens, the credit of erecting the entire chapel is given to the Bishop in the records, without mentioning the previous works which he incorporated into his own. The older portions of the Lady-chapel, erected previous to the fire of 1186, are sufficient to shew that the side aisles must always have been continued round the end of the church, so as to give access to it. It is true that the style of this Norman chapel is nearly eighty years subsequent to that of the original Cathedral ; but it was not unusual to leave such chapels provided for in the plan of a church, to be completed by subsequent benefactors.

<sup>d</sup> The outline of the apse is dotted in the plan, and the springing off of the beginning of its curved wall, as seen in the upper story, is indicated.

<sup>e</sup> This is shewn by the red tint in the plan.

We have however other evidence for the form of the east end. The Norman church had a large and handsome triforium, which still exists nearly unaltered throughout the interior.<sup>f</sup> This triforium was originally lighted externally by a small Norman window in each compartment of the side aisle walls<sup>g</sup>; and thus formed a complete upper gallery, of which similar examples may be seen at Ely, Norwich, Peterborough, Gloucester, and in other innumerable instances, but more or less altered by subsequent changes. In the present case the Norman windows appear to have been abandoned and walled up; but they are plainly to be seen in that state in many parts of the building, and no where on the exterior more clearly than on the south side of the presbytery, in the three compartments (y, z, A,) eastward of the present vestry, as seen in the so-called *Paradise*, or open court of the cloister.

In y and z, these small windows appear above the side aisle windows, each in the centre of its respective compartment. Beyond the buttress which bounds the latter compartment, the Norman wall (at A) is continued about nine feet towards the east, and then the masonry is changed, and the wall of the additional eastern elongation begins. This short portion of Norman wall is slightly curved northwards, and has been observed by many persons, and rightly interpreted as evidence of the original apsidal termination of the church. But it evidences more than this, as I shall proceed to shew. As an apse, it may either be the remains of a small



<sup>f</sup> This is shewn in plates 2 and 3.

<sup>g</sup> As at dd, in plate 3.

apsidal termination of the aisle, or a portion of the curved wall of a semicircular aisle embracing the great apse of the Norman presbytery, and connecting the north and south aisles, so as to form a procession path. Its slight curvature indicates that it belonged to the latter arrangement, and the necessity of providing access to the Lady-chapel has already shewn us that the procession path must have existed. But in this short portion of curved wall, one of the triforium windows appears; exactly similar to those in the neighbouring compartments, only that it is placed close to the buttress. This indicates that a very narrow compartment was made the beginning of the circular wall. Such a compartment could only have been occasioned by the presence of a chapel (*a, b, c.*) radiating outwards from the procession path, as shewn in the light tint upon the plan. A similar narrow compartment and window were of course placed (at *c*) between this chapel and the central or Lady-chapel. And thus it appears that the Norman Cathedral had three radiating chapels and a procession path.

This distribution is exceedingly common on the continent, where it prevailed even to the latest period. But in England the square ended method of finishing the east ends superseded it very early, and so many of our great Norman churches have been elongated, and the original termination thus obliterated, that very few examples remain to us. Norwich, Gloucester, Canterbury, and Bury St. Edmunds (lately excavated) may be quoted, as well as Leominster, the foundations of which have been also lately excavated, and the plan of which is precisely similar to that which I have assigned to Chichester.<sup>a</sup>

The later style of the Norman Lady-chapel may perhaps be accounted for by supposing the original chapel to have been damaged by the fire of 1114, or that it was at first too small and was therefore enlarged.

The plan of the Norman church is thus completely recovered, and with one exception was of uniform style throughout. This exception includes the four western compartments of the nave. The pier-arches of these compartments are wider than the others and their piers narrower.<sup>i</sup> Their triforium presents several small differences

<sup>a</sup> The plan of Leominster Church, as shewn by the excavations, was published in the *Archæological Journal* and in the *Ecclesiologist* of June, 1853.

<sup>i</sup> The two western pier arches are considerably wider (ten or eleven inches) than the two next, and the latter are six or seven inches wider than the

which serve to shew that it was erected after the eastern part of the nave. The span of its outer arch is less, and consequently leaves a greater space between its crown and the string course above. In the presbytery, and in the four eastern compartments of the nave, the face of the wall over the small arches of the triforium is simply ornamented by being constructed of square stones set diagonally. But in the four westernly triforia this space is occupied with diaper work of a different pattern in each.<sup>k</sup> The masonry of these compartments is much more carefully executed than in the eastern compartments. This may easily be seen in the back faces of the triforium walls, viewed from the inside of the galleries : also in the back walls of the clerestory gallery within, and in the external faces of the clerestory walls.

From these indications it may be inferred that the nave was erected at two periods. The similarity of style shews that they were not very distant from each other, but that, as usual in such cases, so much only of the building was carried up at once as was required for the service, and that being completed the rest was added at leisure. The fourth pier (F) reckoning from the west (exclusive of the semi-pier or respond) is the boundary of the first portion and separates the differences of workmanship pointed out above, in the triforia and clerestories. But on the ground, the first work appears to have included one more pier on the south side.

In the side aisle at the back of the Norman piers the plinths of the Norman vault shafts may still be seen, as shewn in Plate 3. The shafts themselves have been removed and later ones substituted, but the plinths suffice to shew the general arrangement of the shafts. The first south pier (A) reckoning from the west is a tower pier, and the shafts on its southern face (corresponding in position to the vault shafts of the other piers) are double. The vault shafts of the second pier (B) are similar to these, (as well as the northern piers D, E,) being double, and thus shewing that they carried a broad transverse rib or arch over the aisle ; and it also appears that on each side of them were small vaulting shafts, so that the whole group consisted of two large shafts

remaining four. On the other hand, the Norman pier arches of the presbytery are as wide as the widest pier arches of the nave.

the north side has a diapered triforium, but it is merely a plaster copy of the western work set up in modern times, in connection with the organ gallery.

<sup>k</sup> The eastern compartment of the nave on



between two small ones, a very common arrangement.' This is best perceived at the back of the pier (E) on the north side. The remaining piers have small plinths, and appear to have been provided with a single shaft only.

A few remaining remarks upon the original state of the Norman Cathedral will be better understood, after the changes consequent on the fire have been explained.

! Examples of a double shaft may be seen at Cathedral, in a similar position in the side aisles, Winchester (engraved in my Architectural History (Britton, pl. xiv.), Peterborough (Britton, pl. xiii.) of Winchester Cathedral, p. 26, fig. 7.) Norwich &c.

### CHAPTER III.

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#### WORKS OF THE SECOND PERIOD CONSEQUENT ON THE FIRE OF 1186.

THE compartments of the nave and presbytery (always excepting the two most easterly) are at present so nearly alike that the description of one will serve for all. The changes and additions to the building took place so rapidly that the ordinary terms employed to designate the styles of architecture will not suffice, and I must therefore employ the phrases 1st, 2nd, 3rd, and 4th periods of the work, and so on, intending thereby not to indicate *style*, but merely the progress of *Chichester Cathedral* as a structure.\* The 2nd and 3rd periods are so much alike in style that the general nomenclature would not distinguish one from the other.

In the first period I include the Norman cathedral above described, together with its Lady-chapel. Of these the remaining parts are colored black in the plan, and of a brown stone colored tint in the sections and elevations.

\* This explanation is illustrated by plate 2, in which three compartments are set side by side, the 1st representing the original Norman design, the 2nd the existing state of the compartments, and the 3rd the design of the presbytery. The Norman masonry is colored with a stone tint and the additional work with a pink hue to distinguish it. The section of the nave in plate 3, must also be referred to.

The second period contains a quantity of works consequent on the fire of 1186, (colored red). The third period the additional chapels on the south, and one on the north (colored blue). Each of these periods are thus indicated by separate colors on the plan. And a yellow tint includes the subsequent additions of the north chapels, the Lady-chapel, the western porch, &c., &c.

I will now describe a compartment of the Norman work in its present state of transformation, consequent on the fire of 1186, and shewn in figure 2, Plate 2, and in the section, Plate 3, in direct comparison with the original design. The Norman triforium remains untouched. The string-moldings above it and below it, are of Purbeck marble of the second period.<sup>b</sup> The pier arches of the Norman work were very simple, consisting of a plain sub-arch surmounted by a large roll molding. In the repairs the only change made has been to take out the roll moldings on the front, and substitute a richly molded arch of Caen stone. This arch rests on slender shafts of Purbeck marble inserted in the place of the Norman semi-shafts, which, however, in the side aisles are retained with their roll molding, so that by comparing the front of each pier arch with the back, the change is easily understood. The exact nature of the changes is also traceable by observing the material. For the Norman cathedral is built of a shelly limestone, brought from the quarries of Quarrer Abbey in the Isle of Wight, with a slight mixture of Sussex sandstone. But the works of the second period are in Caen stone and Purbeck marble.

In the clerestory gallery, the back or exterior wall with its Norman window remains untouched as it stood before the fire, but the arcade of three arches in front and the interior face of the wall which is above it, are altogether of the second period. The shafts and capitals are of Purbeck marble and the remainder of Caen stone.

Vault-shafts of Caen stone with base molds and capitals of purbeck, are applied to the front of the work, rising from the pavements on semi-cylindrical plinths, which might at first sight be mistaken for portions of Norman shafts, but that the material shews them to be of the second period, to which also the vaultribs and vault belong.

<sup>b</sup> The original string-moldings of the Norman work, were probably similar to those which are still to be seen within the south western tower.

One of these is a rich billet-mold, the other, under the window a plain double-chamfered string.

The portions of wall surface below the imposts of the pier arches are refaced with Caen stone. The spandrels of the pier arches are also refaced in the four eastern compartments of the nave, but retain their Norman ashlar in the four western compartments.

The fire, if we follow out its probable consequences, will prove the key to the explanation of the singular piece of patchwork exhibited by these compartments. The church in question, like all Norman churches at that age, had of course a wooden roof and a flat ceiling. The effect of a burning roof upon a church is twofold. First, the heat of the fire communicating itself more immediately to the upper part of the walls, will scorch and damage them more than the lower portions, and this effect will be aggravated by the water thrown upon the stonework, which will calcine the parts that are the hottest ; and by the portions of beams and woodwork which hang in an inflamed state against the walls until they are burnt through so as to drop.

Secondly, the half burnt timber falling on the pavement and continuing there to burn with a fire perpetually fed by fresh fuel dropping from above, will scorch the walls and injure the columns, at the bottom parts ; in addition to these causes, the falling beams in their passage will chip and break the string-molds and the edges of the arches. In the part of the church which is occupied by the choir, the mischief will be increased by the seats of the monks, which catching fire, serve to feed and assist the flames. This is precisely what happened in the conflagration of Canterbury, twelve years before the fire we are considering, and which is most minutely described by Gervase.

Turning then to the altered compartment in figure 2, Plate 2, we find the front of the clerestory re-built. The fire, would of course, so completely shatter the small columns upon which the three Norman arches of the gallery stood, as to compel the rebuilding of the arches and the facing of the wall above them. In the clerestory of the presbytery, the small vault of the gallery that unites each window head with the central arch in front and the small transverse Norman arches that connected the two middle Norman shafts with the back wall are retained, and the new richly molded arches in front are formed upon a very thin casing of stone. This shews that the impost line of the original Norman arcade was at the same level as the present, and that the arcade was formed of three arches. In the nave however, the casing is

much thicker, and the back wall and window of the Norman clerestory are the only parts retained.

The abacus of each middle shaft here consists of a long slab of Purbeck marble, which unites the capital with the back wall, and carries the small vault like an entablature<sup>c</sup> as shewn in the section.

The Norman triforium, equally distant from the burning roof above, and the mass of burning timber below, escaped defacement or injury, and was allowed to remain untouched. The chipped and damaged string-courses were renewed in the new fashion. The broken edges of the pier arches below were also changed, and the lower faces of the piers themselves refaced with Caen stone.

Thus it appears that nothing was done in the way of repair and ornament but what was imperatively required ; and we know not which to admire the most, the exceeding economy and efficiency of the repair, or the indifference to the strange and anomalous patchwork of styles and materials thus produced, by the greenish tint of the old Norman work mixing with the white Caen stone and dark Purbeck, and by the rich multiplied moldings of the nascent early English style, in juxtaposition and contrast with the unusually rude and simple early Norman.

It is curious to compare this fire and its results with the burning of Canterbury Cathedral in 1174.<sup>d</sup>

In the latter case, the ruinous effects on the structure have been described by Gervase, and are well known. But at Canterbury their martyr Becket had been slain four years before, and the devotions and oblations of the multitude were already encreasing their prosperity and their riches. They were enabled not merely to restore

<sup>c</sup> The most curious and complete use of these Purbeck slabs is seen in the westernmost clerestories of the nave, on the south side. This clerestory, on its south side, opens to the tower exactly in the same manner as it does to the nave on its north aspect ; and is formed of three arches, the imposts of which rest each upon a thick entablature of Purbeck marble supported at each end, north and south, upon a Purbeck column, so as to leave a free passage between ; continuing the clerestory gallery of the nave in a direct line.

<sup>d</sup> The presbytery of Norwich cathedral also suffered from a fire in the middle ages, and was repaired. Its Norman triforium untouched, its clerestory rebuilt and vaulted, and the fronts of the pier arches, piers, and ashlaring entirely re-constructed in the Perpendicular Style, while the Norman side shew the similarity as well of the damage as of the aisles, vaults, and piers behind remain intact, all system of repair in the two cases. Other examples might be adduced.

their church, but to undertake a bold and magnificent scheme, which converted it into the splendid martyrdom that rapidly became the most attractive resort for pilgrims in England. At Chichester the want of such resources, compelled the ecclesiastics to adopt a more modest plan of restoration.\* The main walls were repaired in the ingeniously economical manner which I have described, and the spare funds reserved for certain additions to the fabric, which we must proceed to examine.

The two fires which had already attacked the church within the first century of its existence, taught its possessors the danger of a wooden roof, and they therefore undertook the vaulting with stone of the entire building.

To provide against the thrust of these vaults, buttresses of much greater projection than the original Norman ones were added all round the church.<sup>f</sup> These additions may easily be detected by the change in the level of the courses of masonry, which will at once shew to an experienced eye, that every one of the buttresses, which are now applied to the Norman walls, are subsequent to them. The Norman billet-string mold, which ran along the walls, has been continued round the new buttresses in a manner that might deceive an unpractised observer. These buttresses are continued upwards, as shewn in the section, and receive two flying buttresses each, one above the roof of the side aisles, the other below it, and following its slope. They have no pinnacles, and resemble the buttresses of the early French Cathedrals.

The disjointed masonry of the Norman wall and added buttresses, may be com-

\* The walls within the triforium gallery in many places retain the effects of the fire, for being out of sight, it appears that it was not thought worth while to repair them. The most striking example will be found in the north gallery of the presbytery, where the stone work of the arches of the triforium may be seen discoloured and reddened by the fire, and chipped and dislocated, partly from calcination and partly from the falling timbers, which in this instance, however, could not have had the same effect as on the inner surface of the walls. The principal damage here, must have been occasioned by the burning of the side aisle roofs only.

<sup>f</sup> The additional buttresses round the church are erected in the place of the original Norman

ones, with the exception of those which were placed against the transepts. In the latter case, the disposition of the vault of each transept into two large compartments, directed the thrust of the vault against points, where no Norman buttress had been employed. Thus in the plan, referring to the west wall of the north transept, the Norman buttress, untouched, will be seen (at *r*) and by the side of it, a large buttress (*s*) of different masonry added exactly opposite the point to which the vault ribs are directed on the inside of the wall. A similar pair may be found within the sacristy (at *p* and *o*) on its east side, the external west wall of the transept. On the eastern sides of the transepts, the vaults are buttressed by stair-turrets, as the plan shews.

pared with those parts of the work, which entirely belong to the second period of the church ; namely, the elongation of the presbytery, the chapels added to the east wall of the transepts, and the sacristy,<sup>g</sup> erected against the west wall of the south transept. In all these instances, excepting the last, the courses of masonry will be found to run uninterruptedly from the wall to the buttresses, and back again, so as to form continued bands from one extremity of the work to the other.<sup>h</sup>

The latter example, the sacristy, appears at first sight to contradict this account, for the buttresses (q, r, Plate 1) are disjointed from the masonry of the main wall. But looking upwards, it will be seen that the upper story of this sacristy is an addition of the fifteenth century, and that the present buttresses were erected from the ground to sustain and strengthen the old walls, when the addition was made. Their masonry shews them to be of the same period as the upper story, with which their courses correspond at the upper parts. About the same time that the new buttresses were built against the Norman wall all round the church, the Norman windows of the side aisles were removed, and larger windows substituted in the style of the second period ; but the Norman billet-mold of the original windows has been set round these pointed windows.

That the buttresses, the windows, and the addition of the transept chapels and sacristy, formed part of one general plan, is evident from the following considerations.

The buttresses are added not merely to the outside of the wall, but also, in the two cases which require them, are erected within the north-eastern chapel (v) and within the sacristy, being manifestly required there, as elsewhere, for sustaining the thrust of the vault. But at the place (w) in the north wall of the presbytery, from which the wall of the north-eastern chapel springs off, there is no evidence of the previous erection of one of these buttresses, and from the appearances throughout the building, we know very well that if this chapel had been an after-thought, and the new buttress at this point had been consequently erected like the others, it would have remained

<sup>g</sup> I use the word *sacristy*, in lieu of vestry, because the present *vestry* is fixed in the eastern chapel of the south transept, and the building in question, evidently the ancient *sacristy*, is now divided, and used for various purposes.

<sup>h</sup> In the plan the Norman walls are colored black, and the works of the second period, red : and if this plan be carried round the building, and compared with it, it will serve as a complete index to the changes and variations described in the text.

undisturbed, and the wall of the chapel would have been applied merely against it. The wall of the chapel is therefore either earlier than the buttresses, or cotemporary with them.

On the other hand, the vaulting ribs, as well of this north-east chapel, as of the sacristy, are accommodated to the buttresses with the peculiar and picturesque manner in which the architects of that time delighted ; but at the same time the masonry of these ribs, at the places where they spring from the faces or edges of the buttresses, is plainly cotemporary with the buttresses themselves, and has not been subsequently inserted. The vaults of these chapels were therefore not erected before the buttresses, and I conclude that the buildings of the two chapels, and sacristy, which are of one style with the windows and other works of the second period, were all planned in connection with these additional buttresses.

7

The new windows in the side aisles, being each an isolated work, may possibly have been inserted subsequently to these chapels, but could not have been previous to the general plan of alteration ; for in the two compartments of the north side aisle of the presbytery, against which the north-eastern transept-chapel abuts, and also in the two compartments of the south side aisle of the nave, which are covered by the sacristy, the Norman windows still remain, blocked up and concealed, but plainly visible.<sup>i</sup> In the chapel their heads are still to be seen, as already mentioned, (at page 7) in the apartment over the vault, and by the assistance of these fragments, compared with the outlines remaining in the masonry of the two blocked-up windows in the south side aisle of the nave, the perfect windows in the inside of the south-west tower, and the traces shewn in the sketch<sup>k</sup> of the exterior of the south side of the presbytery (at y), the form and dimensions of these windows, within and without, can be perfectly determined. It is evident that they were narrower, and lower down in the wall than the pointed windows, by which they were replaced, and this is the probable reason for the change ; for we have seen that the architects at that time were not very solicitous to preserve a unity of style in their compositions.

<sup>i</sup> Plainly, if the chapel and the sacristy had neither been erected or planned at the time of the insertion of the windows, there would have been no reason for the omission of this operation in the

portions of wall where the two apartments in question rendered it unnecessary.

<sup>k</sup> Vide woodcut at page 8.



Only two of these inserted windows have escaped the fate which they had imposed upon their predecessors. The remainder have been removed to make way for other and larger ones, as the fashion of the day, from time to time, directed. On the south side of the nave the additional chapels have necessarily obliterated them all. On the north side, one remains (at *r*) in the eastern compartment, the only one not covered by the additional chapels. On the south side wall of the presbytery, a specimen remains (at *y*) close to the transeptal-chapel, and shewn in the sketch' (page 7); the other (at *z*) has been replaced by a sprawling tracery window. On the north side of the presbytery they have all been removed. In the sacristy and in the chapels of the transepts, the original windows of the same style remain,<sup>m</sup> as also two of those of the elongated part of the presbytery. These examples well deserve a careful comparison, which will detect varieties of detail and workmanship; partly occasioned by their positions, which demanded more or less ornament, and partly by the different times at which they were erected: for although the style and general design of them all is the same, the works of which they form a part must have occupied many years, and thus have afforded room for changes of detail, differences of workmanship, and advances in taste and execution.

It must be observed that although the reasons adduced above shew that the buttresses,—the vaults,—the transeptal chapels,—the sacristy,—and the inserted windows were all parts of one general plan, it by no means follows that the whole was carried up at once. The manner in which they are executed shews that each piece was separately undertaken, as convenience dictated, but in such a manner as not to interfere with the general plan. The only change of system appears in the south porch of the nave. This porch, from its style, must have been built after the fire of 1186; yet it is plain that the new sacristy had not been planned until after

l In this sketch a liberty has been taken which requires explanation. The compartments represented as in contiguity, are really those marked *r* and *a* in the plan. (Plate 1.) The compartment *z* is omitted because it has been altered in the same manner as *a* by the introduction of a large tracery window. This compartment, if it had been shewn in the sketch, would merely have increased its dimensions without contributing to the object in

view, namely the elucidation of the original form of the compartments and their subsequent changes.

m With the exception of the two north windows of the north transept-chapel. The east window of the present vestry is the most elaborate, and probably the latest of the Early English windows of the second period.

the completion of the porch, for the eastern wall of the porch forms the principal part of the western boundary of the sacristy, and the remaining, or south extremity of this western wall, is an addition to the porch wall, differing in thickness, and slightly in direction, which would scarcely have happened if this addition had been contemplated when the porch was built. The junction of the two walls is plainly apparent within the sacristy. But on the outside it will be perceived that the masonry of the eastern joint of the great arch of the porch (at N) is continued at right angles to the face of the arch for about a foot, indicating that a buttress of the porch stood there, and that the remaining portion of the wall of the sacristy is entirely subsequent.

The north porch of the nave is of the same style as the south.\* The doorways, which enter the church within these porches, are not of the same work as the porches themselves. That of the north porch is perhaps coeval, or rather earlier than the porch itself. But that of the south porch appears considerably later. The western porch of the nave is in the Decorated Style.

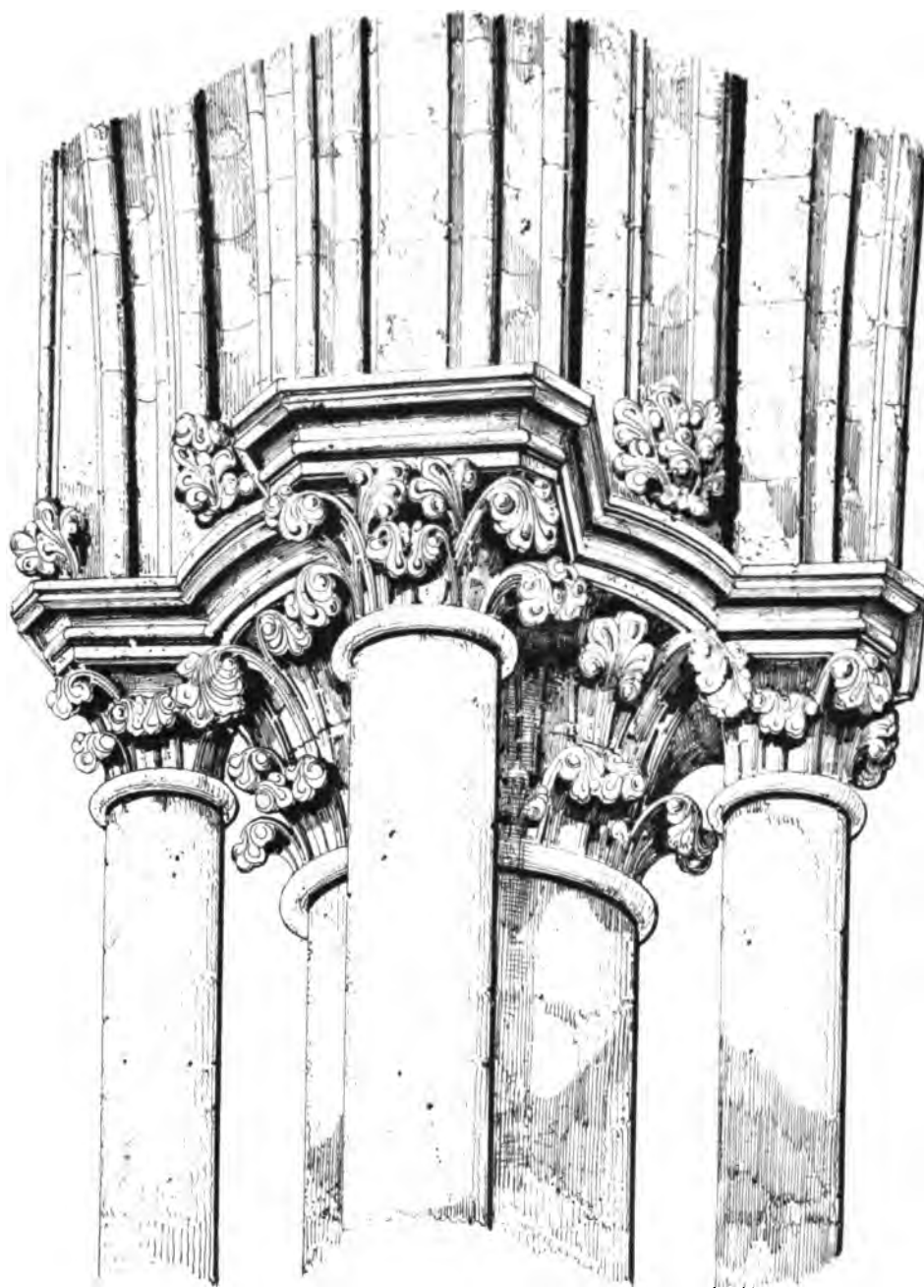
In continuation of the group of works we are considering, vault shafts were added to the side aisle walls within, and also erected against the Norman piers of the side aisles, apparently replacing Norman vault shafts, upon the plinths of which they stand. I have above, already, indicated the traces of the original plan of some of these Norman shafts.

\* Over the south porch is a room in the roof, on the level of the triforium gallery of the nave. This room was formerly lighted by a window in the south wall, but is now obscured by the cloister. It was formerly accessible by a Norman arch in the triforium gallery, now walled up, but plainly preserved, and occupying the place which in every other compartment of the gallery is given to the small window, already described. A porch with an upper story must therefore have existed here in the Norman church.

The sacristy had an upper story in its original structure, the roof line of which is still visible against the walls within the present much loftier room, which was added in the fifteenth, or sixteenth century, and fitted up as a consistory court for the

Bishop. Dallaway asserts, without quoting authority, that it was constructed for the trial of Lollards, who were imprisoned in the adjoining room over the porch. The door of this room now opens into the said court, and is curiously concealed by a sliding panel. It is difficult to conceive the reason for this concealment of the door of a dungeon, which makes it more probable that the room over the porch was used as a repository for documents or valuables. The room over the sacristy was the usual treasury of a mediæval church, and before the erection of the consistory, it is likely was so employed in this instance. The large spiral staircase which leads to the consistory is coeval with it. The roof of the room over the sacristy appears never to have been vaulted, which, it must be admitted, unfits it for a treasury.





PIER CAPITAL PRESBYTERY.

F. Sharpe del.

PRINTED BY MACLURE, MACDONALD & MACGREGOR, LIVERPOOL.

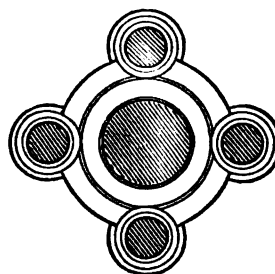
CHICHESTER CATHEDRAL.

H. Fielding hdl.

The shafts against the wall are of Caen stone and triple in plan,<sup>o</sup> but those against the piers are detached single shafts of Purbeck marble. A great difference will be found between the Purbeck capitals, which are coarse and large, and those which are cut in Caen stone, and have delicate foliage. This difference is partly due to the material. There is a singular mixture of square and round abacuses throughout the work of the second period. In the clerestories throughout the building, the two middle shafts are provided with round abacuses, and the two outer ones with square ones. The triple arcade in front of the south-eastern transeptal chapel follows the rule of the clerestory. The capitals of the great compound piers of the elongated part of the presbytery have abacuses alternately square with the corners cut off, and round. All the vault shafts have round abacuses, and all the remaining capitals have square abacuses.

The destruction of the circular aisle and two radiating chapels of the Norman building, and the substitution of the two new compartments on either side, with the square eastern wall, and a chapel squarely finishing each side aisle, constitutes a piece of work complete in itself, not necessarily connected with the patchwork we have been considering: but yet designed in the same style, and having many moldings and details in common. (Plate 2.)

It is partly constrained in its proportions by the Norman work, of which it is a continuation, and yet being newly erected from the ground, there are some curious points of difference that shew the changes of taste that began to prevail. The pier is a very admirable specimen of a construction newly introduced from France, and exhibited here in the greatest exaggeration. A central column is surrounded by four much smaller in diameter, and placed at a great distance from the center, so that their bases and capitals are completely detached from those of the center. To separate more completely the central column from its satellites, its capital is made much deeper than theirs; in fact the height of the central capital bears about the same proportion to the diameter, as the height of the smaller capitals to their own diameters. (Plate 4.) This is not an unusual arrangement of the earlier specimens of this mode of constructing piers, as in the choir of Lincoln, and in many French



<sup>o</sup> Vide enlarged plan of pier in the corner of Plate 1.

chapels.<sup>p</sup> In later examples, when the Early English style was developed, the surrounding shafts were drawn closer to the central nucleus, and the capitals made of the same height throughout the group, without regard to the difference in the respective diameters of the shafts; as they used to be in the Norman compound piers. The later system is adopted in the piers of Boxgrove presbytery, which in other respects, resemble the piers of Chichester. The latter piers are on each side of the presbytery, are wholly constructed of Purbeck marble, and are most beautiful and unique specimens of their class.

The architect has raised the string mold of the triforium, so as to increase the altitude of the pier arch story, and diminish that of the triforium. This pier arch is semicircular, but wider in span than those of the Norman work, and consequently rises higher. The triforium is imitated in general composition from the Norman, inasmuch as it consists of two arches under one. But the two arches are pointed, the one which circumscribes them is semicircular; the central pier is a group of four slender Purbeck shafts; the tympanum is occupied by a sunk panel and a bas-relief, and the moldings and details altogether belong to this style. The portion of the triforium which occupies the eastern wall, is ornamented with very rich and excellent arabesque sculpture of grotesque animals chasing each other in the hollow of the moldings of the arches. The new clerestory, like the Norman, has an arcade of three arches; but the two middle shafts are not, as in the restoration of the Norman galleries, of the same altitude as the lateral ones. On the contrary, they are carried up much higher, as shewn in figure 3. (Plate 2), so as to give increased lightness of effect. The moldings on the edges of the clerestory arches are wider than those on the corresponding arches of the restored Norman clerestory. The clerestory window is pointed.

The north-eastern transept-chapel has been sometimes taken for a chapter-house, upon no better grounds than the fact, that an isolated pillar supports the vault. But there are quite enough of chapter-houses without central pillars, to shew that this was not a characteristic of those apartments; and also many buildings, not

<sup>p</sup> At the angle piers of the eastern transepts of Canterbury, we find an octagon pier, with small shafts set close to its faces, the work of the French architect, William of Sens, and erected in

1177. In this example, the capital of the central pier is large, and those of the surrounding shafts, small.

chapter-houses, with central pillars ; as for example, two chapels at the east end of Hereford.

Moreover not only are there no traces of the throne, and of the surrounding seats, by which chapter-houses are really characterised, and which belong to their proper fittings, but the remains of a piscina on the southern wall, and the trace of the recess of another on the eastern wall, shew that two altars were placed, one under each window of the eastern wall, and the traces of their platforms still mark the lower parts of the same wall.

Evidently, therefore, this building was a double chapel, erected like so many others, in lieu of the small apsidal chapel in two stories, which I have already shewn to have formed part of the Norman church.

It is a very elegant specimen of the architecture of our second period, and its beauties have been lately developed by its restoration. For many years it, in common with the north transept, was fitted up as a parish church, and known by the name of the Subdeanery church. By the exertions of the present Dean and Chapter, a handsome church has been erected, from the design of W. C. Carpenter, Esq., on the north side of the Cathedral, for the accommodation of the parish, and the transept and chapel in question completely cleared of the pews and galleries, which disfigured and concealed its fair proportions ; and at the same time the whole has been restored and cleaned, a new roof added, and the northern gable rebuilt. The chapter-house of this Cathedral was probably pulled down at the Reformation, and its site forgotten.

The style of the presbytery may be compared with that of the choir of Lincoln, begun by Bishop Hugo, and his French architect, in 1186, the very year of the fire of Chichester. The style of Chichester is accordingly in advance of Lincoln, but has many points in common.

The dedication, in 1199, is the only date, with the exception of the fire of 1186, that remains to elucidate the history of the group of works, which I have designated as included in the second period. The dedication would of course be performed as soon as the church was roofed in, and the parts assigned to the service made decent, and fit for its performance ; leaving minor works, such as the insertion of windows, erection of chapels external to the walls, and even the completion of the nave, to be executed as funds and time permitted.

Although we may therefore assert with confidence, that the group of works, which I have shewn to be so linked together, and to be consequent on the fire, were completed before those that remain to be described were undertaken, it is very difficult to determine exactly how much of this second period of work was left undone, when the dedication took place. This is certain, that the church having been patched and altered in the manner described, was not allowed long to remain at rest.



## CHAPTER IV.

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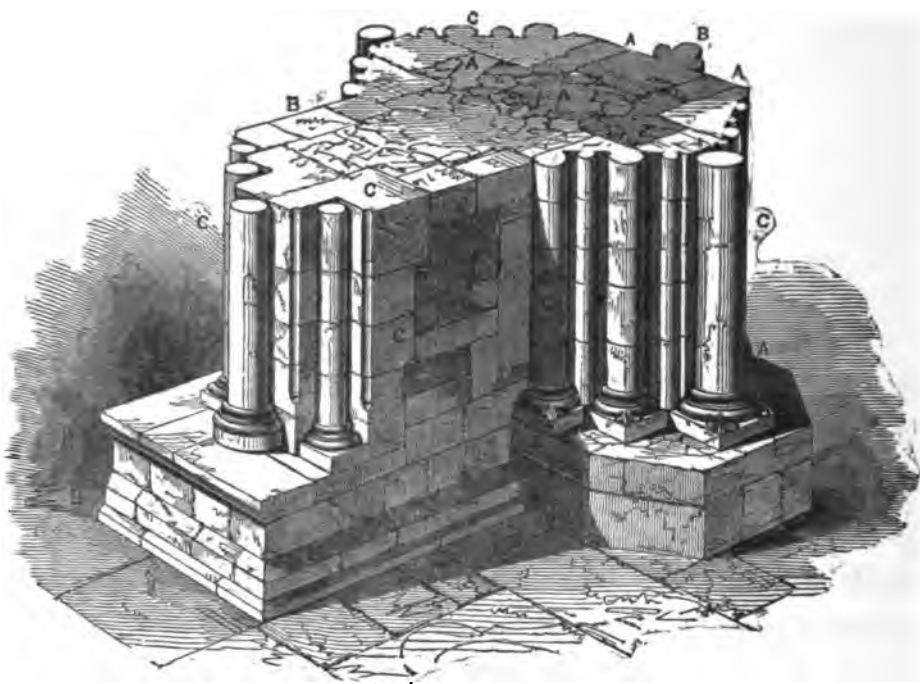
### WORKS OF THE THIRD AND FOURTH PERIODS.

It was in the next place determined that chapels should be added to the nave. On the south side we find what now appears to be an additional aisle, but which on examination will prove to have been originally divided by a transverse wall, L, (Plate 1) into two distinct apartments or chapels, opening each into the side aisle by two arches richly molded. The division wall is rudely breached by a plain square edged arch, probably pierced since the Reformation, and cutting through the reredos of the altar, which once occupied its western face. The style of these chapels is very little in advance of the works of the second period, and the change must have been very quickly made after the dedication.

On the north side of the nave a similar range of chapels was begun by the erection of one (at I) at the eastern extremity. This still retains its Early English reredos (I) in a perfect state, and is a very rare example of the kind. Traces of similar ones appear in the southern chapels (at L and M). The range of northern chapels was completed in the style of the latter end of the thirteenth century, by the addition of two more, as shewn in the plan (at G and H). These have large windows with

geometrical tracery. The mechanical construction of the chapels is a very curious example of mediæval methods. The colors upon the plan and section (Plate 3) will make the following description intelligible. It refers to the south chapels, the first erected.

The original Norman walls of the side aisles were breached, and rich piers and arches inserted in the place of the windows. The string-mold of the second period, which had replaced the original Norman molding under the window sills within, and which runs round the vaulting shafts as a band (at J, Plate 3) will be seen to have been cut roughly through to make way for the piers, and now presents two truncated ends, one on each side of the vaulting shaft. The southern faces of the buttresses, added to the Norman wall, as already explained (page 16) were stripped of their casing, and rich semi-piers, or responds, as they are called, erected against them



(at K, Plate 3) to carry the transverse arches that crossed the center of each chapel; the plinth of the buttress was allowed to remain entire (at L) and the new pier (K) founded upon it, but in the center of the range (at L in the plan) the buttress was continued southwards to form the partition wall.

To give better light to the side aisles, the vault of these chapels was raised and sloped up towards the windows, as shewn in the section, and the roofs were constructed so as to have their gables facing towards the south. The buttresses between these gables were capped with turrets richly arcaded, and covered, of course, with the usual

pyramidal spire, which may be seen at Lincoln, and other examples of this period. Now the spires have disappeared, and the turrets are cut off just above the arcade with a flat slab. The picturesque gables have been removed, and a strait parapet substituted. The traces of the gables are nevertheless easy to follow at their lower extremities. The rain water that fell on either side the gable, and on the roof of the side aisle behind it, was conveyed down the side of the buttresses by sloping gutters that still exist, (at o, Plate 3), and at first sight appear like mere slanting set-offs, but are in reality neatly constructed water passages with a curious spout-like finish; one or two of which remain in a very perfect state. The rain water of the main roof was conducted along a gutter (A, H, M) on the ridge of the great flying buttress, and thence through the body of the new pinnacle turret into a gargoyle (N) still existing, by which it was discharged into the church yard.

The piers which separate the chapels from the side aisles present a very singular conglomeration of no less than six different piles of masonry applied one against the other with very slight bond, the result of the successive changes I have endeavoured to describe.<sup>a</sup> First, part of the original Norman side wall forms the nucleus and still shews two portions of its inner face, one on each side the vaulting shaft in many places, besides the projecting parts that are used as the plinths of the arches that have superseded the windows of this wall. These pieces or plinths, as the opposite sketch shews, are of the simplest form, and retain part of the original Norman ashlar, the rest being made up of fragments of the same.

Against this nucleus on the north side is the vaulting shaft of the second period, resting, however, on the Norman plinth. On the south side is the buttress of the second period on its own projecting plinth. Applied against its south face, cut away for the purpose, is the semi-pier of the transverse chapel-arch, resting, however, on the buttress plinth which did not require to be cut away. Finally, on the east and west sides of the Norman nucleus are the semi-piers of the arches that replaced the windows of the side aisles.

<sup>a</sup> See enlarged plan of pier in Plate 1, and the woodcut opposite. This woodcut represents the lower part of the compound pier, cut across at a few feet above its base, so as to shew it as it would appear, if it were taken down to this level. If this be compared with the enlarged plan at the left hand

corner of Plate 1, the peculiar agglomeration of the mass of masonry will be clearly understood. The parts marked A are of the original Norman work, *black* in the plan; B designates the second period, *red* in the plan; and C the third period, *blue* in the plan.

This compound mass exhibits no signs of settlement, and thus bears witness to the excellence of the cement, and the care of setting the stones. It is needless to add that now, if we had to perform such a work, we should simply shore up the wall, and rebuild the pier altogether; and in later times such operations were actually performed by the mediæval architects, as at York, where in the north transept, a Decorated pier has been erected in place of an Early English one, without disturbing the Early English arches.

The same processes were pursued in the construction of the northern range of chapels, that were followed in the south range. The only difference, with the exception of the substitution of the tracery and moldings which belong to their advanced style, is, that the two chapels instead of being separated by a wall (at c) were only divided by a reredos rising to a point within a few feet of the impost of the vaulting ribs, and thus leaving an open arch above, that gave continuity to the four compartments, of which the two chapels collectively consist; the ends of the reredos may still be seen adhering to the piers on either side.

As the arches and their semi-piers that were broken through the side walls to give access to the chapels, are entirely distinct from the work of those chapels as already explained, although of the same style, it may be presumed that each chapel was first completed on the outside of the aisle, without disturbing the side wall or window, and that the wall was then breached and the arches of communication inserted.

It is scarcely correct to describe the nave of this Cathedral as having double side aisles. It is true that now the chapels having been thrown together by the destruction of the partition walls, they are converted into aisles; but in their original state, they were not only divided internally, but in the exterior, the transverse roofs and gables separated them and gave them an aspect totally different from the connected line of building which they exhibit at present, under the influence of their continued parapet wall.

The parapets that crown the clerestory walls of the nave, and appear to have been added in the Decorated period, are very ingeniously managed so as to conceal a remarkable defect in the structure. The nave is in fact not erected in one straight line; but partly from the original plan and partly from subsequent settlement, the general direction of its walls in the middle curves considerably towards the south,

so as to make the upper line of the clerestory walls concave on the north side of the building, and bulging or convex on the south side. This defective arrangement is partly due to the disposition of the piers on the ground, as will be explained below. I have already shewn that the western half of the nave was erected after the completion of the eastern half, and it seems with a slight difference of orientation.<sup>b</sup> Whether from bad workmanship, or some mystical intention, must be left to the symbolists to decide.

A general settlement of the walls of the nave southwards has augmented the effect at the upper parts. For as the ends of the walls were supported by the tower and transepts at the east end, and by the west front and its towers at the west end, the middle portions not being so held up, have gone further than the ends, and thus produced the distortion above described.

The makers of the new parapet perceiving and disliking the appearance of this curve, exhibiting itself strongly in the upper lines of the old parapet and roof, most ingeniously corrected it, so that now the actual parapet-lines run straight from the central tower to the west front on both sides.

On the north side a corbel table was erected, the arches of which have a great overhanging projection in the middle portions of the wall, but are thinned gradually away as they approach each end, and finally die off completely at a considerable distance from the extremities, so that the lower corbel table serves to fill up the hollow line of the wall in the middle part. Above this a second corbel table is erected projecting beyond the former, and extending completely from one end to the other, in the usual manner.

By means of this double structure, the parapet is easily made straight from one end to the other, because in the middle part where it deviates considerably from the line of the wall below, the double corbel table furnishes a sufficient foundation, and at the ends where the projection of the upper corbel table suffices, the lower one has no existence.

On the south side where the wall is convex, a sloping set-off is introduced under the parapet. This is shewn in the section (at A, *a*.) The convex line of the wall is got rid of and corrected by varying the inclination of this sloping part at the

<sup>b</sup> There are in fact three different directions in different parts of the nave as will be shewn below.

different points of the wall as required. Thus a plan of the wall taken at the level of A would shew a line swelling in the middle, southwards. But a plan of the parapet at *a* would be perfectly straight.

The parapet wall of the presbytery has evidently been raised considerably higher than its original level, for it now abuts awkwardly against the eastern turrets, which are half smothered by it, and by the eastern gable. The raising of the parapet appears to have been done when this eastern gable was built, the date of which, judging from the elegant rose window (lately restored) which ornaments it, must be the latter end of the thirteenth or beginning of the fourteenth century. Possibly the roof at first put on after the restoration of the presbytery, had no gable, or merely a wooden one. At present the roof, which is quite modern, has tie beams quite clear above the vault. The roof which rested on the walls at their original level must have been destitute of a tie beam, and perhaps pressed upon the vaults, and distorted the walls, so as to induce the raising of the latter to a sufficient height, to admit of a tie beam roof.

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## CHAPTER V.

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### REMAINING WORKS OF THE FOURTH PERIOD, AND CONCLUSION.

As my object is not to write a complete architectural description of the Cathedral, but rather to develop the changes and alterations in the structure consequent on the fire of 1186, I shall very briefly mention the remaining works.

The Lady-chapel, enlarged and put into its present form by Bishop Gilbert de Sancto Leofardo, deserves careful study, not only for its excellent details and the varied tracery of its windows, but because it is one of the very few dated examples which we possess. From the phrase employed in Reade's register (*vide* Dallaway, p. 51) "*construxit a fundamentis capellam Beatæ Mariæ in Ecclesia Cicestr,*" it must be inferred the work was executed during his official life, *i. e.* from 1288 to 1304, and not by a bequest after his death; for the record goes on to enumerate his bequests "*Dedit ad fabricam ecclesiæ prædictæ 1250 marcs, &c.*" In examining this work it must be remembered that the unfortunate situation of the sepulchral vault of the Dukes of Richmond has robbed the chapel of its due altitude.

The entire south wall of the south transept is a reconstruction, the recorded work of Bishop John de Langton (1305-1337, *vide* p. 4) and contains a magnificent flowing Decorated window of enormous magnitude, surmounted by an elegant rose of the same

date. These are also dated specimens. The wall has the regular basement moldings of its period, which abut at each end upon the masonry of the previous works, with that perfect indifference to unity of character, which is so common in mediæval architecture. The tomb of Langton, as usual with founders or benefactors, is placed in the interior, within a handsome monumental arch and canopy, forming part of his own wall beneath the window at the south-eastern corner of the transept.

The northern wall of the north transept was pierced for the insertion of a huge perpendicular window, probably about the end of the fifteenth century, or later. This was evidently done in imitation of Langton's work in the south transept, but the operation was not so skilfully performed. For the walls of the latter were already buttressed on the east by the transeptal chapel, and on the west by the vestry and stair-turret. And yet the insertion of the huge arch of the new window necessitated the fortification of the south-east angle by a large double buttress (shewn in the plan) provided by the forethought of the architect.

In the north transept the east wall was sustained by the great double chapel. But the west wall was left wholly undefended, and the thrust of the great window arch accordingly produced a thrusting out of the upper corner of the wall, which is still visible,<sup>a</sup> but which was stopped in its westward progress by the erection of the clumsy, but perfectly efficient detached pier and flying buttress, which now disfigures the exterior of the transept (*h* on the plan.)

The central tower from the crown of the four great Norman arches to the corbel table below the battlements belongs to the second quarter of the thirteenth century, the battlements and little angle turrets of course being modern. The windows of this tower were originally open, as belfry windows, but are now walled up, with the exception of four small holes on each side.

The stone spire is of greatly subsequent date, belonging probably to the fifteenth century. It is flanked at each angle by a small octagon turret and pyramid, and has in the center of each face the projecting structure like a porch, so common in rich spires. The masonry of these turrets and appendages is an integral part of the spire itself, and shews that they were not subsequent additions.

<sup>a</sup> This must not be confounded with the distorted direction of the west wall of the transept | shewn in the plan, which is a mere error in the original setting out of the edifice on the ground.



The massive campanile which stands detached from the north side of the nave is a heavy specimen of the Perpendicular style. No history of the building has been preserved. It is attributed to Bishop Langton (1305-1336), but is manifestly half a century later in style. Detached campaniles were not uncommon appendages to Cathedral churches, but most of them have been destroyed since the Reformation, as useless, as for example at Salisbury, Worcester, and Canterbury. There appears also to have been one at Norwich.

I have already pointed out certain indications from which it appears that the four western compartments of the nave were erected subsequently to the four eastern. Upon closely examining the repairs of the second period, it will be found that the Purbeck shafts, insulated on the edges of the piers to carry the new moldings of the pier arches have rings in the middle, at the western respond, and at the four western piers on each side, but that the corresponding shafts at the three eastern piers and tower pier are plain, and their bases are at a lower level. The piers, therefore, that belong to the older extremity of the nave have plainer shafts than those of the newer part. This distinction between the two extremities of the nave, in the repairs of the second period, could only have arisen from some actual separation between the two portions, and renders it probable that the choir of the Norman cathedral, as in many other examples, extended into the nave, occupying the three arches whose piers are now ornamented with plain shafts, and having its screen fixed against and concealing the fifth pier, reckoning from the west.

In this case, the Purbeck shafts being concealed by the seats would not require rings; or perhaps this part of the nave was first repaired to fit it for the service, and the rings in the other part were an after-thought. It is impossible to ascertain whether the corresponding shafts in the presbytery have rings, because the present woodwork completely conceals them. But the extension of the choir into the nave is confirmed by observing that the spandrels of the eastern pier-arches are all re-faced with Caen stone, and those of the western retain their Norman face. A difference easily accounted for, if we suppose the seats to have been situated against the eastern arches, for, as Gervase has related of Canterbury, the seats feeding the fire would enable it to damage the walls to a greater altitude than elsewhere, and thus make it necessary to re-face a higher part of the structure in the places where they stood.

The choir of Norman churches in their original arrangement, for the most part extended into the nave, and there seems no reason to suppose that this cathedral formed an exception. The principal difficulty in the way of this explanation, is, that the vault shafts continue to the ground, whereas they always stop upon corbels before they reach the seats in all those parts of churches where choirs exist, or have existed.

But in Early English cathedrals the choirs are usually carried more towards the east than in the Norman, and the presbytery elongated to allow of this alteration. Where possible, the transept and crossing are thrown open, as at Salisbury and Lincoln. In the present instance, as the church was elongated eastward in the Early English period, it must be supposed that when the arrangements and repairs of the presbytery were completed, the choir screen was fixed in its present position, and the vault shafts of the nave completed to the ground.

The plan of the original Norman church exhibits some very strange deviations from regularity. I am inclined to believe that many other buildings of the same period would shew similar faults, but in the present case it fortunately happens, that the architect in charge of the cathedral, Mr. Butler, has taken the pains to make a plan in which the whole of these irregularities are especially laid down to a scale of eight feet to an inch. This most laborious and exact survey was in fact, to use his own words, made by treating the whole as if planning a series of fields. By his courteous permission, I have employed this plan as the foundation upon which to lay my historical colors ; and in the reduced copy of it, at the beginning of this essay, I have faithfully preserved the principal irregularities of the building.

To shew them more clearly I have assumed as a standard of direction the eastern wall of the transepts, which are tolerably in line. The south wall of the tower and the two eastern arches of the nave on either side are also in a direction at right angles to the eastern wall of the transepts. The dotted line, *xx*, drawn at a little distance from the eastern wall of the tower, and the two parallel lines, *yy*, *zz*, perpendicular to *xx*, and at equal distances from the center of the tower north and south, are inserted as standards of direction to shew the deviations which I shall proceed to enumerate.

Proceeding along the presbytery from the tower eastward, the three first arches or Norman portion of the south wall deviate southwards. But the additional work, or elongation of two arches, returns to the standard direction. The original walls of

the Lady-chapel have a greater deviation from the standard line than the Norman presbytery. The direction of the eastern gable of the presbytery is very oblique, corresponding rather to the direction of the Lady-chapel, than to that of the presbytery. But the lateral faces of this gable wall, which form the bases of the eastern turrets, are more distorted in direction than any part of the superstructure, as the plan shews. The north-eastern wall that terminates the side aisle is completely out of square with the side aisle. This appears to result from an attempt to make this north-eastern wall stand at the same angle to the oblique Lady-chapel, that the south-eastern terminating wall makes with the same chapel.

The side aisle walls of the elongated portion of the presbytery are not only thinner than the Norman walls of which they are continuations, but both of them are shifted slightly southwards.

The walls of the north-eastern transept chapel are tolerably true to the standard direction, and so are the eastern and northern walls of the north transept, but its western wall deviates greatly to the west.

The walls of the small south-eastern transept chapel are very irregularly placed, and the south gable of this transept deviates considerably southwards at its western end.

In the nave there are three distinct variations of direction. Proceeding westward from the tower, the first two arches coincide with the standard direction. The next three on the south, and four on the north, are shifted gradually more and more to the north, so as to bring this part of the nave into the same inclination as the south wall of the presbytery. The remaining arches of the nave return to the standard direction with more or less irregularity.

The inclination of the west front and porch slightly turns to the east of the standard direction at its northern extremity.

The side aisles of the nave are very irregular in direction, and consequently their breadth is different at different points; but the external walls of the added chapels are very nearly parallel to the standard direction. Other smaller irregularities may be found in the plan, but the above are so decided that they deserve particular attention.

The irregularity of the nave walls is increased in the upper parts by a settlement, which has caused the north and south walls to incline southwards, throwing them

considerably out of the perpendicular, but not so as to endanger them. That this settlement happened before the works of the second period, is shewn by the attempts that were made in these works to return to the perpendicular. The faces of the piers in the middle of the nave, which I have shewn to have been re-cased in Caen stone, are nearly vertical, while the Norman shafts under the pier arches and the backs of the piers towards the side aisles, are inclined, as already stated, southwards. One effect of this is to increase the thickness of the piers (on the plan) on the north side, where the original wall hung forwards towards the nave, and to diminish it on the south side, where the wall inclined away from the nave.

## APPENDIX.

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### NOTE ON ST. RICHARD.

IN the south transept of the church is a tomb with a recumbent effigy, placed under a vaulted canopy, which is erected against the choir wall. This is termed the tomb or shrine of St. Richard, that is of Bishop Richard de la Wych, who died in 1253, and was buried, in accordance with his will, in the Cathedral *nave*, near the altar of the blessed Edmund the Confessor, which he had himself erected, near the column. His biographer Radulfus adds, that this was at the *north* part of the church. He was regularly canonised by the Pope in 1261, and his body was translated with great ceremony in presence of King Edward I. in 1276, and was placed within a silver gilt chest. Mr. Blaauw, in an excellent paper in the *Gentleman's Magazine* (for 1847, vol. 1, p. 259) followed by another in the 1st vol. of the *Sussex Archaeological Collections*, p. 164, was, I believe, the first to produce arguments to shew the great improbability of the tradition that assigns to the above mentioned tomb the name of St. Richard. In these arguments I entirely concur, and shall venture to adduce some new ones.

The style of the north chapels of the nave agrees very well with the period of St. Richard's prelacy, so that we may suppose one of these to have been dedicated to St. Edmund, and its altar to have been consecrated and endowed by the Bishop. This would place his tomb under one of the arches pierced through the Norman wall, and against one of the new piers. This is a very general position for a founder's tomb.

When a Saint was translated without being removed from the church in which he was first buried, his body or his bones were taken from the tomb and put into a shrine (scrinium) or richly ornamented chest, which was removed to some honorable part of the church, very often behind the high altar. It was set up on high on a pedestal, and was provided with a moveable cover, which was lifted off only on festival days, or other special occasions. An altar was placed, not as in chantry chapels at the foot and to the east of the founder's tomb, but at the head of the Saint's shrine, that he might be prayed to. The number of examples of these arrangements is so great, and the system so thoroughly recognised, that it is unnecessary in this place for me to quote particular examples. The altar of St. Richard is frequently mentioned, as Mr. Blaauw informs us in the paper above mentioned.

The original tomb of a translated Saint remained also as a separate object of devotion, having been honored as the first deposit of the holy body ; and it may be said that if not the shrine, this is the original tomb. But the tomb in question is confessedly not on the spot where the Saint was first interred, for that is recorded to have been at the north part of the nave.

The style of the tomb is considerably later than the *translation* in 1276, therefore the tomb cannot have been the original and honored receptacle of his body removed from its first site ; nor can it have been the pedestal of the shrine, for it is not sufficiently high, and has no resemblance to such a contrivance, but is a real and manifest altar tomb.

Lastly, the effigy is also of later date than the translation, when the Bishop was transformed into a canonised Saint ; and the *recumbent* effigy of a canonised Saint appears to be an anomaly, although it might have been admitted that this effigy had been made before the canonisation, had the style of it been sufficiently early.

When canonised, the saint became an object of worship, to whom prayers were addressed, and was represented in an upright posture. Accordingly the image of St. Richard is mentioned together with the image of St. Theobald, in a document quoted by Mr. Blaauw, relating to a complaint at the Visitation in 1478, that the "Dean had removed the image of St. Richard from his Chapel of St. Mary Magdalen, to the Chapel of St. Theobald, and had placed the image of St. Theobald outside the entrance to St. John the Baptist."

Mr. Richardson informed me that upon cleaning the so-called shrine, some diaper painting was found upon it with the inscription "S. Ricardus," but he admitted that this was in a character subsequent to the Reformation. It is possible that in the short restoration of Popery, in the reign of Queen Mary, an attempt was made to re-produce Saint Richard ; to which the tradition at present attached to this spot may be traced. For it is not likely that the word St. Richard would have been inscribed at any other period.

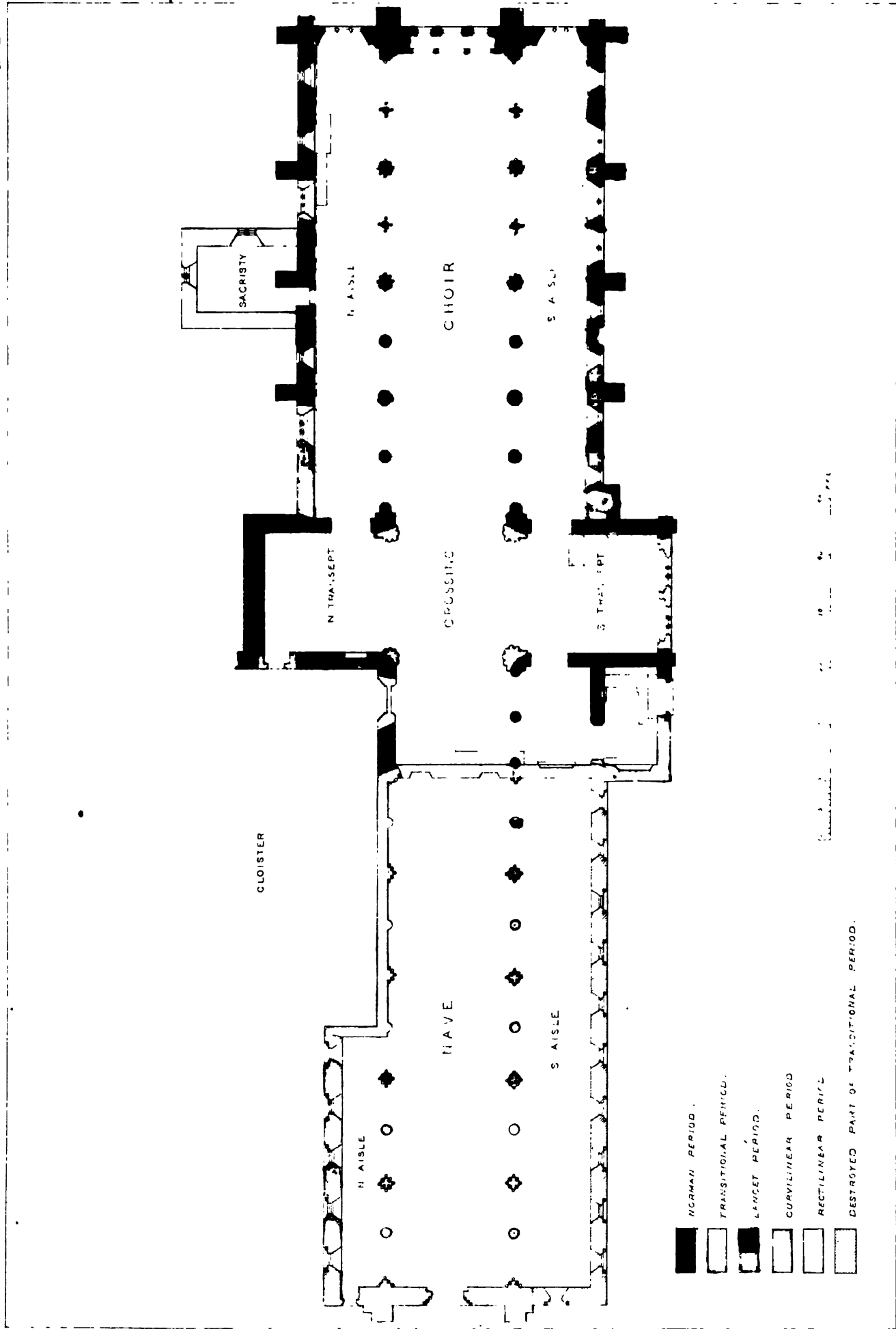
At the side of the tomb, until lately, there stood an ancient oak buffet of the fifteenth century, now removed to the vestry. This has the upper part closed by a door, the bottom of which is about two feet from the ground, and the cross rail upon which the bottom of the door shuts is pierced with a narrow slit, like that of a poor box or other receptacle destined to admit coin, but not to allow of the abstraction of it. This slit is cut obliquely, and leads to the lower division. Popular tradition, cherished by the vergers, declares that this was the receptacle of the offerings to the shrine. Its construction is precisely similar to that of many receptacles of relics ; and it is not impossible that relics were kept in the buffet, and that when the door was opened for the exhibition of them, the slit was indicated as the recipient of the gifts of the faithful. Thus far tradition may be correct, but there is no evidence to connect this machine with St. Richard.

ERRATA.

page 2. note *e*. for Wyvæstre read Wyrcestre.  
4. line 3. — 1268 — 1288.







ST. MARY'S CHURCH, BOXGROVE PRIORY. HISTORICAL BLOCK PLAN OF ST. MARY'S CHURCH, BOXGROVE PRIORY.

2  
THE

Architectural History

OF

Boxgrove Priory.

*John Louis*  
BY THE REV. J. L. PETIT, M.A., F.S.A.

READ BEFORE THE ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND, AT  
THEIR ANNUAL MEETING AT CHICHESTER.  
JULY 12TH, 1853.

WITH SOME HISTORICAL REMARKS AND CONJECTURES ON THE PRIORY AND CHURCH  
OF BOXGROVE, BY THE REV. *William* W. TURNER, VICAR.

CHICHESTER :  
WILLIAM HAYLEY MASON, EAST STREET.

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1861.

## LIST OF PLATES AND WOODCUTS.

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PLATE 1.—Historical block plan of the Priory.

— 2.—Exterior—South view.

— 2.—Refectory, or Prior's Lodging.

WOODCUT, page 2.—Spring of Arch in Transepts.

— — 4.—Chevron ornament in Pier Arch of Nave.

— — 4.—Pier of Tower.

— — 5.—Mouldings of Tower Arch.

— — 5.—Mouldings of Arch in Belfry.

— — 5.—Stage of Tower.

— — 6.—North-east Pier of Tower.

— — 6.—Strings of the Nave and Transept (North side).

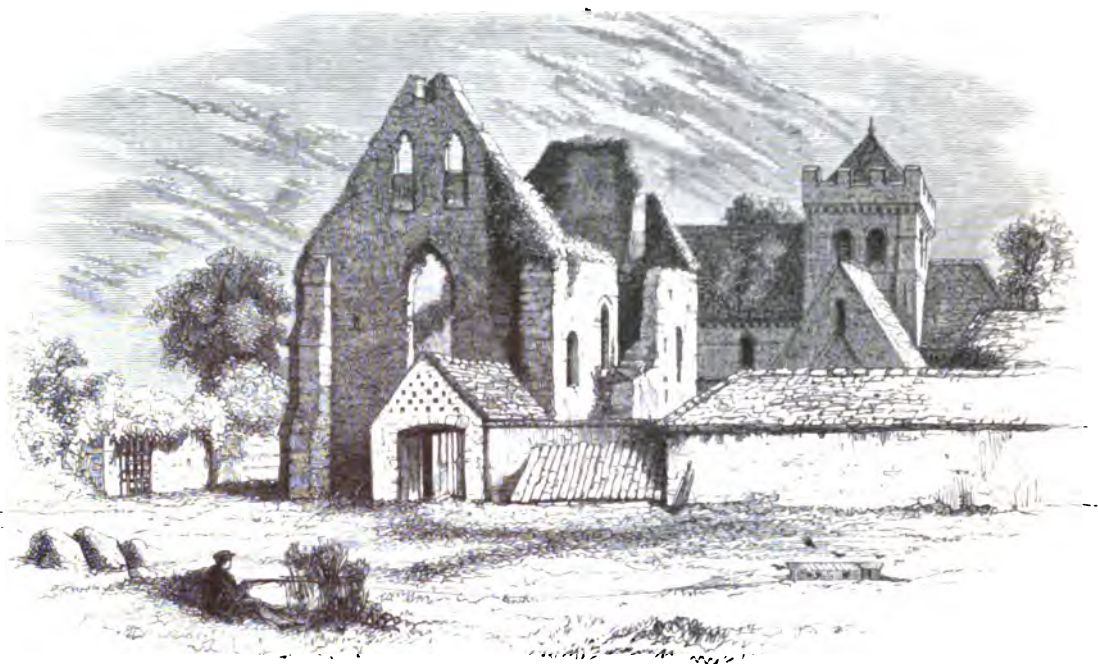
— — 8.—Roof of Choir.

— — 10.—Choir Pier.

— — 47.—Plan of the Church and adjacent Buildings, Foundations, &c.

— — 48.—Seals of the Priory.





REFECTORY, OR PRIOR'S LODGING.



BOXGROVE PRIORY.—SOUTH VIEW.

## BOXGROVE PRIORY.

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THE first view of Boxgrove Church would scarcely convey the impression of a building which might take its rank among some of our finest Conventual Churches. Yet to a lover of Mediæval architecture, it will present, even from a distance, features that may render him desirous of bestowing upon it somewhat more than a cursory glance. The low tower, just seen above the surrounding trees, will, by the round and shafted arches of its belfry-windows, lead him to suppose that he will find some remains of Norman work. The choir, the roof of which rises nearly to the string of the tower parapet, gives, by its flying buttresses, and the breadth of clerestory between them, the promise of a vaulted interior of rather a curious arrangement ; and the Lancet windows, plain as they are externally, with the fine eastern triplet, still in its original condition, indicate a considerable portion of work belonging to the thirteenth century. The appearance of transepts, and an evidently mutilated nave, westward of which are some mouldering remains, shew that the present edifice is but the part of one much larger ; and some ruins of large buildings still existing in the immediate neighbourhood, mark the site of a monastic establishment, worthy of the church in its original splendor.

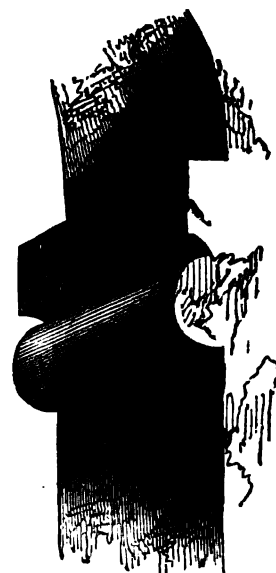
We have, I believe, very few positive data from which we are enabled to fix the period to which each part of the fabric belongs ; but we may make the stones speak for themselves, and we shall find the history they give to be neither very obscure nor unworthy of credit.

\* \* B

I am not aware of any record beyond that of the foundation of the Priory by Robert de la Haye, about the year 1117.

The date of the foundation is of course a limit to the antiquity of the oldest part ; but it does not indisputably give the date of any portion whatever. We know that no part can be earlier, but we know also that a great part may be much later, owing both to the slow progress of the original work, and the repairs, insertions, and rebuildings of a later period. In the present example, both of these influences on the style will require to be taken into consideration.

The most decided indications of antiquity appear in the eastern arches of the transepts. These are semicircular, of a single square order, with corresponding impost; the spring of the arch being marked by a plain and heavy string that appears to me of Early Norman character. There can be little doubt that these arches, and the transepts to which they belong, are the oldest parts of the church, and if the portion eastward of the intersection was, as usual in those times, comparatively short, no long period would intervene before their erection. What the form or extent of the choir or chancel has been, must be altogether conjectural. We cannot take it for granted even that it was provided with aisles, as the present is, for these arches may have been openings into apses, or chapels. As the square of the intersection was an important part of the area of the choir in early Norman churches, we may find the oldest parts in and about the transepts, even in those instances where the old apse is preserved.



But such cases of preservation are rare in large English churches. The architects of the thirteenth century, conscious of the richness and beauty of their newly-perfected pointed Gothic, were naturally anxious to apply it to the most sacred and important part of their edifices. Now to re-build, or re-model the whole of the actual choir, would involve the demolition of the principal part of the fabric, including often a large and beautiful tower ; and it was easier for them to transfer the choir altogether to a more eastern locality, destroying only the limb eastward of the tower, and substituting, on the clear ground they had thus obtained for themselves, a large choir of fine proportions and uniform design, independent, except by its mere connection, of



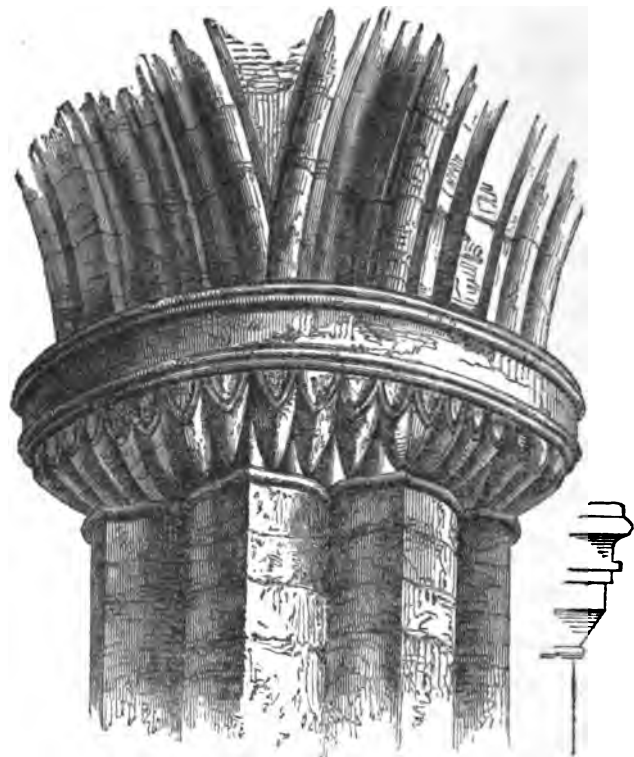
the earlier portion of the church. If the Norman nave and transepts were sufficiently lofty to suit their ideas, their new choir was continued of the same height, so as to give an apparent unity of design to the whole church, as at Ely, Rivaux, Southwell, &c. ; but if the older portions did not come up to their ideas, they did not hesitate to frame their design irrespectively of all proportion, as in the case before us, where the roof of the choir ranges more nearly with the parapet of the tower, than with the ridge of the nave and transepts. A most striking instance of this disproportion occurs in Tynemouth priory, where the choir must have almost out-topped the old central tower. Carlisle is another well-known example.

But the nave also presents indications of a date later than the transepts. The only part of the nave that is now perfect, having a vault and roof, is that immediately westward of the tower, and occupying an area about equal to the square of the intersection. This has also a south aisle divided from it by two round-headed arches on a cylindrical pier, and roofed with the plain Norman cross-vaulting, in two compartments, without ribs. The clerestory has a single pointed arch, over the pier. Beyond the present western wall of the church the work is of a decidedly Transitional character, and the arches are pointed ; in fact, the distance of time between the building of the transept and that of the western parts of the nave, I mean those outside the western wall, must be nearly half a century. This difference I am inclined to attribute, not, as in the case of the choir, to a demolition of old work, and a replacement of it by new, but to the slow progress of the work itself ; since after the completion of the old choir, which included the area of intersection, it was less imperatively demanded that the work of the nave should be brought to a speedy conclusion. If funds were limited, the fittings-up and decorations of the choir might have been made the first objects of attention, to the postponement of the actual fabric ; and this will probably account for the number of cases where the nave presents a succession of styles, and also where it is manifestly incomplete, and in some instances even altogether omitted. The part of the nave next the tower may possibly contain portions dating nearly with the transepts. The pier-arches, as I observed, are round. They have two orders with a slight chamfer. The abacus takes the round form of the pier ; this, with the large columnar pier, is not uncommon, even in early Norman ; indeed, I doubt whether the adaptation of the square abacus to such pier is not rather

a proof of late date. In one of these pier-arches, on the face towards the side aisle, is a little bit of chevron ornament deeply cut, as with the intention of so ornamenting the whole arch; this has been for some reason abandoned, and a slight chamfer substituted. I am hardly inclined to assign quite so early a date to this part of the nave, as to the transept; that is, as far as architectural features are concerned.

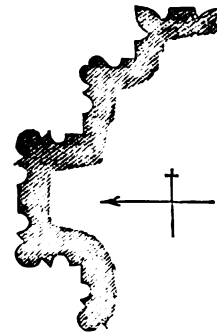
A decidedly original relic stands northwards of the church, ranging with the west wall of the transept; viz., the beautiful entrance into the chapter house from the cloisters. It consists of three round headed arches, two of them being divided into sub-arches by a massive shaft, and all enriched with a large torus; these might well belong to the first quarter of the twelfth century. These are the only remains of either chapter-house or cloisters.

We have thus got, in the transepts, cloisters, and nave, original work from an early part of the twelfth century, nearly to its close; and in the choir, thirteenth century work replacing an earlier fabric which has been demolished. But we have to consider the area itself of the intersection. The piers of the tower are evidently inserted, being of a late Transitional style. They consist, each, of a cluster of keeled shafts, that is of a section forming an ogee arch, touching each other, and disposed in a circle. If standing free, it would have had eight shafts, but three of



PIER OF TOWER.

these are engaged in the older masonry, so that only five, of which the two flanking ones are the smallest, are visible. The base is such as we might look for in an Early English pier. The capital presents a number of faces similar to those of the Norman cushion capital, and is surmounted by a round abacus; the arch has numerous mouldings, but the general outline or boundary of the section of each order is square, an arrangement which, when it occurs in Early English usually betokens rather an early period of the style, though on the continent it prevails, together with the square abacus, throughout the whole of the thirteenth and fourteenth centuries, and may be found even later. The arches under the tower are pointed, as are those in the stage above, which was evidently open as a lantern. The arches in this stage have a remarkably bold and effective moulding, its section, as before, being circumscribed by a rectangular figure ;



TOWER ARCH.



Arch in Belfry.

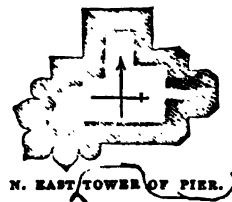
the belfry arches, which appear externally, are round, but their mouldings denote a very late period of the transition. The embattled parapet is altogether late. I have often noticed in France towers whose upper part might be pronounced almost pure Romanesque, while the substructure denoted a considerable advance in the Pointed style. The tower before us, from the base of its piers to the string under the parapet may safely be assigned to the very end of the twelfth century. The original tower, if one was built on the first erection of the church, must have been rather larger than the present; but in all probability



STAGE OF TOWER.

there was little or nothing beyond its base ; possibly not even the arches of the intersection were completed by the first builders.

From what we have seen, the eastern piers of the tower present three different dates and styles of architecture ; first, that of the old foundation in Henry the First's time : secondly, that of the engaged clusters of shafts supporting the tower arches, about the end of the same century : and thirdly, the imposts belonging to the Early English arcade of the choir, attached to the eastern side of the old piers.

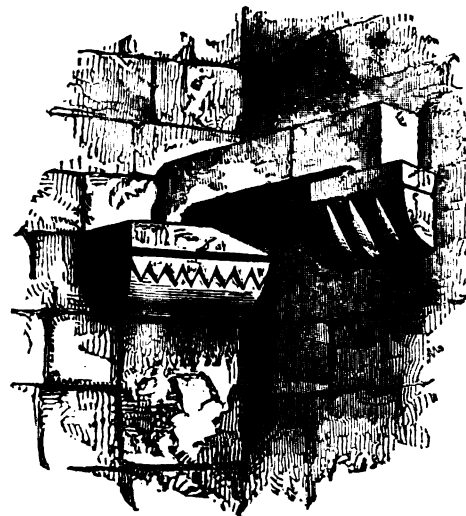


N. EAST TOWER OF PIER.

And these masses of masonry may be given as the key to the whole building.

A shed on the west side of the church yard exhibits evidently a part of the western wall of the Church, the remains bearing a Transitional character. During the visit of the Archæological Institute to Chichester, the surface of the ground was cleared away sufficiently to shew the complete foundation of the western front, as well as the general plan of the nave. The whole length, reckoning from the central tower, was somewhat more than that of the present choir ; so that if we imagine a restoration from the data which are clearly presented to us, we shall figure to ourselves a very imposing edifice, between two and three hundred feet in length, and this without Lady chapel, or any of those smaller additions which so much increase the nominal measurements of many of our abbeys and cathedrals.

The plan of the nave is curious. For several bays westward of the tower it has only one aisle ; that on the south side. The external cloister occupied the place of a north aisle ; and the piers on that side, answering to those opposite, are so engaged in the wall that they could not be detached without cutting away part of the stones which form their substance. Till this fact was pointed out to me, my impression was that they had been built up after the abbey became a ruin, but the external buttresses preclude this supposition ; and the site of the cloister admits of no doubt. But the western part of the nave has had a north aisle, corresponding to the south, and thus



STRINGS ON THE NAVE AND TRANSEPT,  
NORTH SIDE.

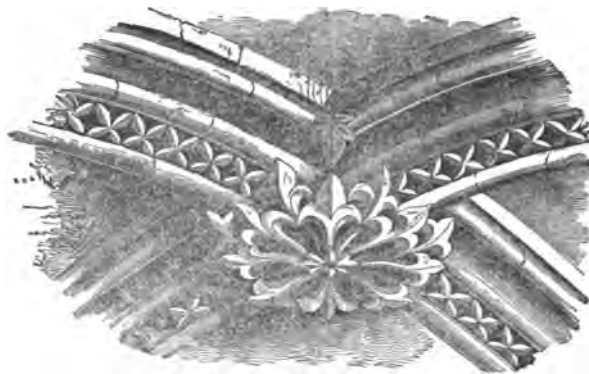
rendering the front symmetrical. This we suspected from some indications in the church-yard wall, as well as the situation of the present remains of the front ; and the removal of the soil confirmed our suspicions by discovering the lower part of the piers. It is difficult to account for this very remarkable, and I believe unique, arrangement. Possibly the original church may have extended only as far as the commencement of this north aisle ; which we know also to have been the boundary of the cloister, and may have been designed without aisles, or with only a southern one ; and lengthened and extended in breadth when this could be done, towards the close of the century. And an alteration involving the destruction of beautiful cloisters was avoided. Be that as it may, the ground plan of the nave is not the least curious feature in this interesting fabric.

We now come to the roof. The transepts are still unvaulted, and probably were never intended to be otherwise. Stone vaultings, except in aisles, were not common in England during the early part of Henry the First's reign. But I much doubt whether we are indebted to architects even of the Transitional period, for the vaulting of Boxgrove nave, whatever they may have intended. The vaulting shafts appear to be additions, and the vaulting ribs over the square area westward of the tower have an early English character, differing perceptibly from the pointed clerestory and its mouldings, the transverse rib having the toothed ornament. I cannot help thinking that all the nave vaulting of which we can trace the remains, is contemporaneous with the vaulting of the choir, or, most probably, subsequent to it ; for the architect would make his choir complete before he commenced any addition to the nave. But the arrangement of the bays of the nave may have suggested the peculiar kind of vaulting of which, if I am not mistaken, this is the only example in England ; at all events, it is extremely rare in this country, though of frequent occurrence in Germany. Its peculiarity is, that all the vaulting compartments, both in the nave and aisles, are square, or very nearly so ; each compartment of the nave containing two bays, which are each equal to the width of the aisle ; consequently two compartments of the aisle answer to one of the nave, and both are square ; a plan which much facilitates the even arrangement of the vaults upon ribs consisting of true circular arcs. Dr. Whewell, in his *Notes on German churches*, describes particularly, and shews the advantage of, this mode of vaulting. The sexpartite system, which is another mode

of treating areas arranged in a similar manner, is not uncommon in England; the chapel of the Episcopal palace in Chichester presents a beautiful example. And in France another variation occasionally occurs, namely the bisection of the vault by a simple transverse arch supporting a plain wall. We find this in the Abbaye aux dames, at Caen, and in some other churches in the neighbourhood; the effect is by no means unpleasing, but I do not know how such a roof affects the sound. The nave, outside the present western wall, exhibits only pointed arches: that which remains on the south side has two square orders, each resting on a square abacus. The piers appear to have been alternately cylindrical and rectangular, the latter being the more massive, and enriched with shafts.

It is now time to give a more minute description of the choir. This has aisles, north and south, through its whole length, the east end being flat. Each aisle has eight square compartments, with a cross vaulting of stone, and transverse and diagonal ribs. Every compartment has its own window, but externally these are comprised in pairs between the buttresses. The principal or central aisle, if we may so call it, has only four vaulting compartments, each corresponding with two of the aisle bays; and the piers to which are attached the vaulting ribs and shafts of these large compartments, and which correspond with the external buttresses, are larger and more massive than the intermediate ones, and are connected with each other by a large round arch with good mouldings, which is subdivided by two pointed ones resting on the intermediate pier. In the spandrel, or space between the wide round arch and the inferior pointed ones, is a sunk quatrefoil, set in the masonry in rather a curious manner, the block in which it is cut forming an irregular polygon, to which are adjusted the horizontal layers of stone forming the wall. The clerestory rests on a string ranging with the abacus of the capitals, which crown the vaulting shafts, and has internally a triplet of arches on shafts, forming a gallery; the side arches consist of nearly straight lines; the central arch has a single window of one light, pointed, so that each side of the choir presents only four clerestory windows, one being directly over each intermediate pier. The vaulting is strengthened by flying buttresses; these are perfectly plain, as indeed is the whole exterior of the choir, there being scarcely any ornament except the corbel table under the eaves of the roof. The east window is a fine triplet, shafted internally, and enriched with the dog-tooth. This ornament

also occurs in the diagonal vaulting rib of the central aisle, but not in the transverse one. Its appearance in the same position in the nave gives us reason to suppose that the vaulting there is merely a continuation of that in the choir. The longitudinal and transverse vaulting arches are pointed—the diagonal arch appears to be



ROOF OF CHOIR.

nearly a semicircle. And here we see the use of the pointed arch.—When the longitudinal and transverse arches are both semicircular, and the top of the vaulting cells is horizontal, so that the point of intersection of the vaults, in the centre of the compartment, is not higher than the highest point of the cellular arches, then it stands to reason that the diagonal arch must either be elliptical or segmental, or must have a cusp downwards. Now the elliptical arch, whether constructed truly, or approximately by means of circles from three centres, involves considerable difficulty to the workman, and the segmental one is ungraceful; that with a hanging cusp is, of course, out of the question. But by pointing the longitudinal and transverse arches, and so raising their vertices, we enable a semicircular arch to be thrown diagonally over the area, without rising above the level of the cells. And the surface of the vault, though not quite so regular as when the elliptical diagonal is used, will not be found to present any irregularities of curvature likely to catch or offend the eye.

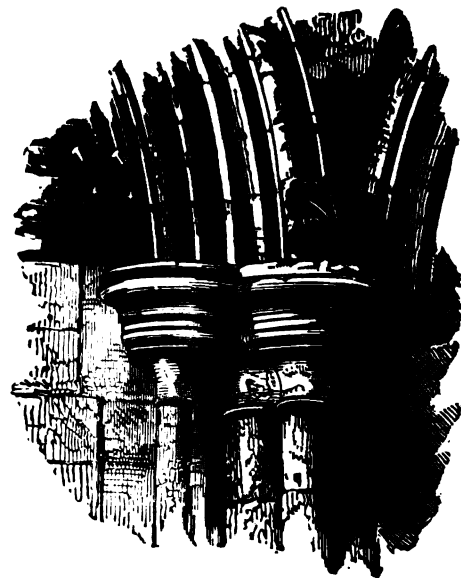
The abacus of the capitals, throughout the choir, is either round or polygonal, never square, as in the Transitional parts of the building, and in those parts of Chichester Cathedral which bear the strongest resemblance to the specimen we are now considering, and which, in fact, must have been its immediate model.

The piers of the western half of the choir are comparatively plain, but merely cylindrical and octagonal, without any cluster of shafts. But in the eastern half they are rich and elegant. The large piers have rather a curious section, and one calculated for strength. The nucleus is a circle, from which, at the cardinal points, are cut out concavities, which serve as receptacles for detached shafts, the intermediate spaces having engaged ones, which, belonging to the blocks forming the pier itself, add more



strength than has been lost by the hollowings out we have mentioned, even supposing the detached shafts to be unfit for the bearing of much weight. These piers support the whole weight of the clerestory; and that they do not require the aid of the intermediate ones is proved by the fact of one of the latter being actually cut away for the reception of a rich chapel of late Gothic, which forms a conspicuous object on the south side. The intermediate piers only bear their own arches and spandrils, with the thrust of the aisle vaulting, which does not appear to be very great, as it requires no external buttress; and therefore they admit of a very light construction. They consist of a shaft of no great thickness by way of nucleus, surrounded at some distance, so as to shew the openings perfectly, by four slender shafts of Petworth marble, a stone similar to the Purbeck. These are joined at the upper part of the capital and abacus, which, following the shape of the shafts, forms a quatrefoil in its horizontal section. The mouldings of the pier-arches are sufficiently rich and delicately cut, though not affording that variety we meet with in some Early English buildings; nor have they any ornament in the way of sculpture, except a small bunch of foliage in front, at the point where the arches spring from the capital. The vaulting shafts rest on brackets above the capitals of the principal piers.

The arrangement of a bay, or rather a double bay of the choir, so much resembles that of a bay of the triforium and clerestory of the presbytery in Chichester cathedral, that we cannot help coming to the conclusion, as I have already remarked, that one was copied from the other, and at a short interval of time. That Chichester was the earlier in date there can be no doubt whatever, and the time of the erection of that part of the cathedral is, I believe, pretty well ascertained, namely, the end of the twelfth century. And this will allow us to assign to the choir of Boxgrove a place among the earliest works of the thirteenth century, which I am inclined to do, as the architect does not seem to have fallen into the conventionalities of a style that has



CHOIR PIER.



long been in general use. For though the character of the edifice is purely Early English, and there are no details that do not strictly conform to that style, still there is something I can hardly describe which distinguishes it from all other Early English buildings I am acquainted with. It may be the peculiar structure of the roof ; it may be the composition of the bay, and the round arch comprising the couplet of pointed ones ; or it may be the obtuseness of the point in the windows ; be it what it may, it seems to me to give the reflection of the preceding styles more vividly than examples which may be referred to the middle of the thirteenth century. And whatever suggestions may have been borrowed from the older parts of the church, we must not suppose the character of the choir to be in the slightest degree influenced by a necessary conformity with earlier work, since, as we have already seen, the choir is altogether an independent design, made without any reference to the rest, and indeed in an utter neglect of proportion, as regards both nave and tower. Of the later styles we need say but little. The present south porch seems to have been a chapel added to the south aisle of the nave in the fourteenth century, and the vestry, attached to the north aisle of the choir, clearly belongs to the fifteenth century, if not the following. The east windows of the aisles are Decorated, and a few of the aisle windows are replaced by later ones. There are also a few insertions in the transept and nave : none of the tombs seem to be earlier than the fourteenth century. That which I have already noticed as occupying a space of two pier arches is of debased perpendicular, tending to cinque-cento ; its date is 1532.

The present western wall of the church does not appear to be altogether modern. There are indications which lead us to believe that it was used as the eastern wall of a church. And this might be the case, if a part of the building was ever allotted to parochial purposes, leaving the choir undisturbed for the use of the monastery. A screen dividing the nave from the choir, and arranged for an altar, not a door, in the centre, was not very uncommon, though perhaps it might be hard to find instances earlier than the fifteenth century. At Wymondham, in Norfolk, the church belonging to the town was entirely shut out from that of the monastery, and a tower for the use of the latter interposed ; a second and larger tower being built at the west end of the present church. St. Alban's has a screen with no central door ; so has Crowland ; so had Lilleshall abbey, if the vestiges of its ground plan are rightly interpreted ; and

Sherborne minster has considerable remains westward of the present front, which is of good perpendicular work.

The abbey buildings, the foundations of which have been in great part brought to light by the exertions of the Rev. W. Turner, the Vicar, occupied the ground north of the church, but have been mostly destroyed, with the exception of a fine hall, of which the gables and part of the walls have been preserved. This building stands north and south, and consists of a lower stage, which was vaulted, with a central row of piers or shafts, and a large upper room unvaulted. The part within the roof, if not open to the room below, must have been turned to some account, as the gable exhibits a pair of good windows, and one in the very point, standing over the central space between the two. The style is Decorated: the length is about 63ft., and its breadth about 24ft. At some distance to the westward of the church is a buttressed building of brick, now used as a pigeon-house, whatever may have been its original destination.

I will conclude my part of the account of Boxgrove Priory, by recapitulating briefly the styles and dates of its several portions:—

#### Norman Period.

FIRST QUARTER OF THE TWELFTH CENTURY.—*Transepts. Arches of Chapter-house. And perhaps the lower range of the eastern portion of the nave.*

#### Transitional Period.

LAST QUARTER OF THE TWELFTH CENTURY.—*Tower. With the piers and arches which support it. Clerestory of the present nave, and all the part of the nave outside the present western wall.*

#### Early English, or Lacet.

FIRST QUARTER OF THE THIRTEENTH CENTURY.—*Choir. Vaulting of nave.*

#### Decorated (Curvilinear.)

FIRST HALF OF THE FOURTEENTH CENTURY.—*South Porch or Chapel. Inserted windows in the aisles of the choir. Some of the tombs. Ruined hall to the north of the church.*

*Perpendicular; Rectilinear:*

FIFTEENTH AND SIXTEENTH CENTURIES.—*Vestry.* On the north side of the choir. Perhaps the screen forming the lower part of the west wall. Inserted windows in the transepts. Door on north side of nave. Sepulchral chapel of the De la War family, occupying one double bay on the south side of the choir. Other monuments and insertions. Building now used as pigeon-house.

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*A few encaustic tiles remain, which are mostly collected at the east end of the south aisle.*

The dimensions of the church are as follows :—

	<i>ft.</i>	<i>in.</i>
Length of nave from the old front to the present west wall of the church.....	98	0
Length of the present nave, within the church .....	18	0
Area of the tower from west to east .....	20	0
Ditto, from north to south.....	20	0
Length of choir.....	83	0
Breadth of choir, including aisles.....	46	0
Distance between two opposite piers.....	22	0
Total breadth between the end walls of the transepts, internally.....	65	0
Length of south transept.....	23	0
Ditto of north transept.....	20	0



6

SOME HISTORICAL REMARKS  
AND CONJECTURES  
ON THE  
PRIORY AND CHURCH OF BOXGROVE.

*By the Rev. William Turner, M.A., Vicar of Boxgrove.*

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CHAPTER FIRST.

BOXGROVE, or as it was antiently called BOXGRAVE, and in Domesday Book, BOSGRAVE, was an alien Priory, founded between the years 1117 and 1135, in the reign of Henry the First. The founder was Robert de Haia, who is called in the registry of the Priory, "consanguineus ejusdem Regis." The Priory was dedicated to the Virgin Mary and St. Blase. St. Blase was Bishop of Sebaste in Armenia, and was crowned with martyrdom in the persecution of Licinius, A.D. 316. This Priory was by its founder made subordinate to the Abbey de Exaquoio or l'Essay in Normandy. It was originally founded for three Monks only, of the Order of St. Benedict. Cicely, the daughter of the founder, married Roger St. John, who increased the number to six. And during the reign of Stephen, Robert, their eldest son, increased the establishment to thirteen. To which number William, his brother, in the same reign added two more. This number, before the dissolution of the Priory, was reduced to nine.

In the deed of endowment by the first founder, besides the Church of Boxgrave, he gave<sup>a</sup> 2½ hydes of land which lay round about it, the tythe of the Parish, the tythe of his rents in the Parish at Christmas, the tythe of wood for mast<sup>b</sup> and sale. The donations of the early patrons to the Priory were confirmed to them by the Convent of l'Essay, at the request of Ralph, Prior about 1214. From the registry of l'Essay, it appears that fifteen Monks were to have been the original number of the Priory of Boxgrave, and that they had the privilege of filling up vacancies, but upon their neglect to do so, they were supplied by the Norman convent. The latter establishment does not appear to have exercised much authority over them, although they had the power, if they thought any monk would be of service to them, to remove him and take him to themselves, except the Sub-Prior and Cellarer. These were not to be removed. And they agreed that the Prior should remain there as long as he was of credit and service to the house. The Abbey of l'Essay had an annual payment of two and subsequently of three marks from the Priory of Boxgrave.

The possessions of the Priory must have been very considerable ; for we find the names of several of the neighbouring parishes, and of some in distant counties, which were wholly or in part made over to them. It may be sufficient to mention the names of Walberton, Barnham, Mundham, Hunston, West Hampnett, Ichenor, Birdham, and to these several others might be added.

Although the Convent of l'Essay seldom interfered with the management of the Priory of Boxgrave, yet on one occasion a foreigner was enforced upon them by the orders of the Pope. This circumstance was nearly fatal to their independence. For in the reign of Edward II., in consequence of his wars with France, he seized upon all the alien Priories, and amongst these, the connection of Boxgrave with the religious House of l'Essay brought it under the Crown ; but in the reign of Edward III., a petition was made by the Prior and Monks of Boxgrave that their privileges might be restored, and they might be exempted from the annual payment to the crown. In their petition they set forth "that the members of that society had been time out of mind natives of this realm, and used upon every occasion to elect a Prior out of

<sup>a</sup> Hyde, as much as one plough can till, quantity uncertain.

<sup>b</sup> Mast, fruit of beech and oak.

their own body, and present him to the Bishop of the Diocese, who confirmed, instituted, and inducted him; that the said Priory had not at any time heretofore been seized into the King's hands, till since the time of the Prior that then was, who was born in parts beyond the seas, and was not elected by themselves, but put in to be their Prior by the late Pope John; and that it was upon that account, because their Prior was a foreigner, that their Priory was then and in the late reign seized into the King's hands; and therefore they prayed a restoration to themselves of the said Priory with its possessions."—13. Ed. III. Their request was acceded to, and their privileges restored. The Priory was made "indigena" or denizen, by which indulgence it was rendered independent, and retained its endowments which were large.

The Priory from this time seems to have flourished in great prosperity, and to have found staunch friends and supporters in the different possessors of the estate at Halnaker and others; of these I will only mention one or two on account of local interest. Ralph de la Haye married Olivia, daughter of William de Aubigny and Queen Adeliza. From Mr. E. Turner's M.S. I make the following extract. "The illustrious Earl William here alluded to was William de Albini, first Earl of Arundel and the Consort of Adeliza, Widow of Henry 1st, whom he married in 1139. He was one of the most powerful Barons of his day, and was called William "with the strong hand," on account of his bodily strength, having among many other valiant exploits attacked and slain a lion of extraordinary size and fierceness. He was a great benefactor to the Priory as well as Queen Adeliza."

He gave by a Charter "part of the wood of Bessesole and all the Wynkings to the cell of Boxgrave." Dallaway says "A charter of William de Albini, Earl of Arundel, recites a donation to this church 'pro anima Adelizæ reginæ' et pro animabus Olivie sororis meæ et Olivie filiæ meæ *quæ ibi jacent*, referring to the two last mentioned, or the singular noun 'anima' would have been omitted. There is sufficient evidence that Adeliza was buried in the Conventual Church at Reading, founded by her first husband King Henry 1st, and not in this place; but such a tradition has been long received. *Coate's Hist. of Reading*, p. 250. *Sandford's General Hist.*, B. 1. p. 27."

Notwithstanding this assertion, the following letter from Mr. Albert Way clearly proves that Adeliza was not buried at Reading:—

\* \* D

<p>"Adeliza retired to the Abbey of Affligen, near Alost, founded by her uncle and her father.</p> <p>"Scidlerus in his <i>Chorographia sancta, Brabantie</i>, vol. 1., cites a record of the Abbey, in which it is</p>	<p>said 'Affligenum delata vivendi finem fecit, ix. Kal. Aprilis, et sepulta est e regione horologii nostri.'</p> <p>"This seems too positive and circumstantial a statement to be disallowed."</p>
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Another benefactor was Adam de Poynings. By his testament bearing date at the said Manor of Half-naked upon the eve of St. Thomas the Apostle (7th Hen. VI., 1428), he bequeathed his body to be buried in the Quire of the Priory of Boxgrove, in Sussex, on the North part of the Tomb of Lady Philippa, sometime Countess of Arundel and Pembroke, his first wife.

Although we have in Dugdale's *Monasticon* abundant materials for an accurate account of the property and liberal grants made to the Monastery, yet lengthened extracts from them will afford but little interest to the general reader. We have no information relating to the different Priors, except a list of their names, or to the manners of the Monks. They seem at one time to have fallen under Royal displeasure, and their establishment to have been threatened with dissolution in the reign of Henry V., 1414. Their numbers from this time were reduced to nine. The fortunes of the family at Halnaker were intimately connected with the History of the Priory; and we find that in the reign of Edward IV. Sir John Bonville, who was the possessor of that property, was attainted. But Halnaker was subsequently restored to him. It was conveyed by his daughter and heir to Sir Thomas West, second Lord de la War, in the reign of Henry VII. He was knighted and was present at the sieges of Terouane and Tournay, and at the battle of the Spurs, in the fifth year of Henry VIII.; and in the third year of Edward VI. was elected and installed a Knight of the Garter. On the first of Queen Mary, in consideration of his services against the Duke of Northumberland, he had a grant of £200 for life.

It was this same Lord de la War who erected the grand sepulchral monument in the Church at Boxgrove. In the Gough MSS. in the Bodleian library, we have the following account of it:—"I take the erection to have been intended for a Chantry or free Chapel for a Priest to say *obits* for the dead, and for a burying-place for himself and family, as appears by a vault underneath, and to have removed perhaps some of his ancestors, buried at Broadwater Church, to hence." But the Reformation



or suppression of religious houses happening three years after put an end to his design. This Priory shared the same fate as the rest of the religious houses at that time."

This Nobleman addressed to the Secretary Cromwell the following letter :—

RIGHT WORSHIPFULL SER,

In my most hartly wise, I recommend me to you, verey desyrus to here of your good helthe; thankyng you of your provyd goodnes shewed to me undeservid, for the whiche you bynd me to be yours dewryng my lyffe: and so shall ye fynd me to the best of my letyll powre. Pleasythe you to be advertysed that I have perffyt word that the acte is past that all howses off relygyon, that is under three hundred markys, ys gevyng to the kyngs highnes, bothe the lands and goodds: and that by the said acte, his highnes may by his letters patents under his grete seale gyve lysence to as many as shall stand with his gracys pleasure to contynewe unsubpressyd. And so it is that I have a power howse, callyd Boxgrave, very nere to my power howse, wherof I am founder, and there lyethe many of my aunsytrys and also my wyffys mother, and for by cawse hyt is of my foundacyon, and that my paryshe church is vnder the rooffe of the church of the said monastery, and have made a power chapell to be buried yn:

wherfor yf hit myght stand with the kyngs gracys pleasure for the power servyce that I have doyn his highnes, to forebere the subpressyng of the same, or else to translate hyt yn to a college of suche nombre as the lands wyll bere. And, yf hyt may not stand so w<sup>t</sup> his gracys pleasure: then I wold lowly beseche hys grace to have the preferment of the farme w<sup>t</sup> all suche other thyngs as the pryor yn his tyme had for the provysyon of his howse.— Wherfor I wyll beseche you that I may have your lawfull fauer, good wyll, and helpe hereyn. And suerly syr I shall recompence your goodnes, kyndnes, and payne hereyn, so that I trust that for soe power a thyng that you shal be contentyd and pleasyd: besechyng you to be as good to me hereyn as you may be, as my most trust ys in you; as knowythe the blessyd Trinite, who long preserve you.

Wryttyn at my power howse apon owre Lady day.

Your owen assuryd,

THOMAS LA WARRE.

We are informed that the writer of this interesting letter, having no issue of his body, took William his brother's son, who stood his next heir, and bred him up in his own house. But he being not content to stay till his uncle's natural death, prepared poison to dispatch him quickly; which being discovered, so highly incensed the good old man, that in the second year of Edward VI., 1548, he procured an attainder that he might not succeed him. Notwithstanding this attainder, William did succeed him, and in the year 1560 he was not only knighted, but obtained a new creation to the title of Lord de la War, and by an Act of Parliament had full restitution of blood.

Thomas Lord de la War died at Offington, 1554, and was buried at Broadwater.

Whether from the ungrateful conduct of his nephew, or from some other cause, he was induced to leave Halnaker. In 1540 an exchange was made by him with the Crown, of Halnaker, for the Nunnery of Wherwell in Hampshire.

It remained under the Crown during the reign of Edward VI.

In the first year of Queen Mary she granted it to Henry, Earl of Arundel, with a grant to himself and John Lord Lumley. This was renewed by Elizabeth, 1565.

In 1587 (Eliz. 29) Sir John Morley obtained a similar possession.

Mary Morley, the heiress of this property, married James Stanley, 10th Earl of Derby.

The Countess of Derby died in 1752.

The Manors of Halnaker and Boxgrove became the inheritance of Sir Thomas Dyke Ackland, Baronet, who sold them in 1765, to his Grace Charles, Duke of Richmond, Lennox and Aubigny.

CHAPTER SECOND.

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LIST OF PRIORS.

From the last edition of the *Monasticon*, with Notes, by the late J. B. Freeland, Esq.

Where no authority is quoted, the following list of the Priors of Boxgrave is obtained from Dallaway's *History of the Western Division of Sussex*:—

Ankervill, A.D. 11—

\* He occurs frequently in instruments in the Cottonian Chartulary of Boxgrave, foll. 236-24. 286-135. Where the dates of 1200 and 1204 are assigned to him.

\* Nicholas, A.D. 11—

† Dallaway's note is copied with this addition:— He occurs with the first William de St. John, in a Charter which fixes the endowment of the Sacristy in the Cottonian Chartulary, fol. 23, and again in the time of Hugh, Prior of Lewes, fol. 44.

† Radulphus, A.D. 1214.

<sup>c</sup> Chartulary, fol. 117, conventio inter Ansketillum Priorem et Johann perpetuum Vicarium de Hamp<sup>t</sup>. ex una parte et Margaretam uxorem quondam Rich. de Limesre et Walt. fil. et per. ejusdem ex altera de Capella in Weststrethampt. t. Rad. II. Episc. Cicest.

<sup>d</sup> Chartul., fol. 139.

<sup>e</sup> Chartul., fol. 110. 145.

<sup>f</sup> Ibid., fol. 138.

<sup>g</sup> Ibid., in a pleading, fol. 52.

<sup>h</sup> Ibid., foll. 183., 139.

<sup>i</sup> Littera Archiepiscopi fratri Johanni de Wynton quondam Priori de Boxgrave, (a dicto Monasterio ad Tempus per Dominum Archiepiscopum amoto) quod redeat ad Monasterium suum de Boxgrave. Dat. apud Maghefeld 7. Non. Mart. A.D. 1283. Ducar. Excerpt., tom. 1, p. 74, e. Reg. Pecheham, Archiep., fol. 205.

<sup>k</sup> Chartul. Boxg., fol. 121.

<sup>l</sup> Pat. 6. Ed. II. See Harl. MS. 6958. p. 207.

<sup>m</sup> Chartul. fol. 122.

<sup>n</sup> Pat. 10 Ed. II., p. 2.

<sup>c</sup> Ansketillus or Anketill occurs as Prior in the time of Ralph II., Bishop of Chichester, between A.D. 1217 and A.D. 1222.

Walter, A.D. 1230.

<sup>d</sup> Anketill occurs in an instrument, dated A.D. 1232, probably the same with

<sup>e</sup> Anketill, who occurs A.D. 1246, in the time of Thomas, Dean of Chichester.

<sup>f</sup> W., Prior de Boxgrave, A.D. 1252. Walter Prior in 1257. John of Clipping, Bp. He was a party to the endowment of the vicarage in that year.

<sup>g</sup> Simon, A.D. 1258.

<sup>h</sup> W. occurs Prior, A.D. 1260 and 1266.

<sup>i</sup> John de Wynton occurs A.D. 1283.

<sup>k</sup> Thomas, A.D. 1288.

<sup>l</sup> Laurence Hurnell or de Gloucestria had the King's letters of presentation to this Priory, June 13, 1313. He occurs in the Chartulary of Boxgrave in the 7th and 12th of Edward II.<sup>m</sup> In the 10th of Edward the Second he was abroad.<sup>n</sup>

Walter A.D. 1330.

- Pat. 22. Ed. III., p. 3. Nunciatur regi de morte Johann de Wareng Prioris de Boxgrave.
- John de Wareng occurs A.D. 1345. He died in 1349, in which year
- Rex consent. electioni Nich. de Stanlygh in Priorem de Boxgrave ratione feodorum milit. et advoc. Ecclesiarum quæ fuerunt Hug. de Sancto Johanne defuncti. 18 Nov. Pat. 22. Ed. III., p. 3.
- Nicholas de Stanlygh's election was approved by the King.
- Reg. Islep. Archiep. Cant. fol. 148.
- Richard Boneham occurs A.D. 1353. From the Register of Islep, Archbishop of Canterbury, it appears that on the second of the Ides of June, 1359, the Prior was excommunicated for disobedience.
- Chartul. Box. fol. 122.
- John A.D. 1355. 28. Edward III.
- Joh'es Chaworth, Prior de Boxgrave, collatus apud Cakeham, 1398. Regist. Episc. R. fol. 52. Copia donationis mobilium J. Chaworth Prioris de Boxgrave.—Dallaway's Hist. of Sussex, p. 127.
- John Chaworth, A.D. 1398.
- John Rykeman, A.D. 1419.
- John Stanys,        Upon whose death
- Reg. Styllington Episc. Bathon. et Wellen. See Harl. MS. 6966, p. 128. In this manuscript, p. 129, we read 28 Sep. 1477, Will. Adyce, A.M., Pres. ad Ecel. de Charleton Makerell per resig. Domini Joh. Joy. Prioris de Boxgrave Cicestr. Dioc. Pensio annua VI. marcar assignata ei durante vita.
- John Joye was presented July 30, 1473, by Eleanor, Countess of Northumberland, and Lady Poynings. He died 14th Oct. 1485.
- At the visitation of Edward Storey, Bishop of Chichester, in 1483, Richard Chese was Prior, with nine Monks, and two noviciates, who complain that the office of Cellarer was given to a Layman, and that a "computus de statu" is not exhibited to them. Dallaway, ut supra.
- Richard Chese, A.D. 1483.

In Mr. Freeland's MS. I find the following extract in pencil :—

• John Peccam was instituted to the living of Donnington by Bishop Sherburne, on the 16th of February, 1510. He was also then Prior of Boxgrave, and is described as "Monachus ordinis sancti Benedicti ac Prior Prioratus de Boxgrave."

• John Peccam was Prior in 1510. He was elected on the death of John Joye, which happened 13th Oct. 1485, and a licence had been granted to the Convent by Jno. Bonvyle, Esqre, Dominus de Half-naked. Date 20th Oct. 1485.

Thomas Myles resigned the Priory in 1535.

### VISITATIONS OF THE PRIORY.

*From the MSS. of the Revd. Edward Turner, Rector of Maresfield.*

In the Episcopal Registers of the Diocese are records of several visitations of this Priory, made either by the Bishop himself or by his commissary, from which we learn what its state was at different periods. The earliest of these records was made during the time of Bishop Reade, 1402. No particulars remain concerning it.

The next record existing, is of a visitation in 1478, of which we have the following particulars.

#### NAMES OF THE CANONS AND BRETHREN.

Brother JOHN JOYE, Prior.

JOHN HORSHAM, Subprior.

WILLIAM PARYS, Cellerarius.

RICHARD CHESE, Precentor.

JOHN MATTHEW.

Brother JOHN CHICHESTER.

WILLIAM ROGATE.

RICHARD PENDERELL.

WILLIAM ROBERTS.

WILLIAM MANYNGDON.

These all attended and acknowledged obedience to the Bishop, and upon being questioned on the subject, they stated that every thing connected with the Priory was satisfactory : more so than it had been for 40 years before.

The next record is of a visitation made by the commissary of Bishop Sherburne, July 28th, 1524. At this visitation, Thomas Myles, the then Prior, appeared and certified, that in obedience to the Bishop's Mandate, and, in accordance with the due and prescribed order for holding such visitations, he had faithfully cited all the Monks and brethren of the house to appear at the time and place specified. Proclamation was then made, and the following members of the establishment appeared.

THOMAS MYLES, Prior.

RICHARD COMBES, Subprior.

WILLIAM DICSON.

WILLIAM MAMBY.

JOHN WHYTE.

THOMAS QUARLES.

JAMES RYMAN.

RICHARD HIDDE.

JOHN BLACKMAN.

JOHN COVEY.

The Bishop's Commissary then called upon the Prior and Brethren, as they would answer to their consciences, faithfully to report to him such matters and things, as in their opinion required reformation in the affairs of the Priory, or in the state of the religion which they professed.

The Prior was the first examined. Enquiry was made of him as to the conversation of those with whom he was associated as brethren, as well as of the state of his house, and of the religion they had bound themselves to observe. To this he replied that all was well.

The Subprior was then next examined. He also stated that all that regarded their house and religion was well, with this exception only: that the Prior did not, as he was bound to do, render an annual account to the Monks, of the state and circumstances of the House, in the presence of all his brethren.

William Dicson, in his examination, complained of the same omission; but stated that in other respects all was well.

William Mamby being interrogated, agreed in all that had been stated by the two preceding witnesses; but added that it had always been customary for one of the Monks to hold the office of Cellerarius; whereas at present it was in the hands of a Layman.

\* \* E

John Whyte and Thomas Quarles agreed with the preceding witness in every thing that he had stated.

James Ryman did the same, but added that the Church of the Priory was in a somewhat dilapidated state.

Richard Hidde, and Richard Blackman, and John Covey stated, when questioned, that they had no other complaint to make than that there was upon the establishment no instructor in grammar.

The examination being concluded, the Commissary enjoined the Prior to render an account of his administration for the future to the Monks, from the Feast of St. Michael in one year to the same Feast of St. Michael in the next, commencing with the Feast next ensuing. At which time he farther enjoined the Brethren to elect one of their body as Cellerarius.

The Visitation was then adjourned to the Vigil of St. Simon and St. Jude next ensuing.

The next Visitation was held June the 19th, 1527, about eight years before its dissolution. The record of this Visitation is as follows :—

#### VISITATION OF THE PRIORY OF BOXGRAVE.

The usual form of admonition and proclamation having been gone through, there appeared, when summoned,—

THOMAS MYLES, Prior	THOMAS DEYNES
RICHARD COMBES, Subprior	JOHN BLACKMAN, Novice
WILLIAM DICSON	JOHN COVEY “
JOHN WHYTE	WILLIAM MARTIN “
JAMES RYMAN, Precentor	JOHN BRIGER “
THOMAS QUARLES	JOHN STEMPE “

Enquiry having been made of Thomas Myles, Prior, into the state and condition of his house, he said that the Priory buildings were in a moderate state of repair ; and the house was not encumbered with any debt.



Being farther interrogated as to the conversation of the Monks, he said that they were sufficiently obedient to him, and that their lives were virtuous and religious, according to the rule of the Order which they professed. The rest being questioned, reported all to be well.

Although there are in the Episc: Regs: but few records of the transactions of these Visitations, compared with the number of Visitations of the different religious Houses in the County which must have taken place from time to time, and fewer still, perhaps, of those of Boxgrove in particular, than of almost any other Sussex Monastic Establishment, yet they appear to have been held periodically, and to have been conducted in a manner well suited to the importance and sacred character of the Institution so visited, and the irregularities and abuses which they were intended to rectify and check. They are too, as Mr. A. Way, in speaking of these Visitations in his Notices of the Priory of Ruspur, says,<sup>a</sup> "interesting and valuable," as shewing the state of the different religious houses in the Diocese during the 15th and 16th centuries.

By a document in the Register of Bishop Sherburne, the Prior of this Convent appears to have assigned over and given with the full and unanimous assent and consent of the Monks over whom he presided, all their moveable goods of whatsoever they might consist, and wheresoever they should be, in the Diocese of Chichester, to this Bishop, and to Philip Caley the Treasurer, Robert Pobelowe, one of the Canons of the Cathedral Church of Chichester, Thomas Chanorth, brother of the Prior, William Cheney and Richard Walter, seculars, to be held by them as their property, to give or sell or dispose of in any way they might like. The deed is dated "Boxgrave, April the 7th, 10th Hen. IV. (1410.)" For what particular end or purpose this assignment was made we are not told, nor is anything stated in the deed on which to found even a conjecture.

By a Charter<sup>b</sup> of Henry VI., the Prior of Boxgrave was authorised to hold a fair of three days' duration at Boxgrave, viz., on the eve, on the day, and on the morrow

<sup>a</sup> See Sussex Archæological Collections, vol. V.

<sup>b</sup> Unam feriam per tres dies duraturam, videlicet in vigiliâ, et in die, et in crastino St. Blasii Martyris,

of St. Blase.<sup>a</sup> And in the 13th of Edward the First, the King acquitted the same Prior and his tenants from the obligation of suit and service due by tenants at the court of their Lord, and from the assize of bread and ale, and all other pleas appertaining to Robert de St. John, as Lord of the Manor of Half-naked.<sup>b</sup> He also claimed before the Justices Itinerant, in the reign of Edward IV., the right, by purchase, of the assize of broken bread and ale, which the Priory, over which he presided, had held from time immemorial.

In the year 1409, a dispute appears to have arisen between the Monks of this Monastery, and the Vicar of the Church, as to the respective rights and privileges of each. The Monks asserted that the Vicar of the Church by virtue of the deed of ordination or creation of the vicarage owed fealty to them, and that upon his institution he had sworn to render it. They also claimed the 'altar oblations' and other offerings as belonging to them; and particularly the pence accruing at the triennial anniversaries, and all other 'mass pence,' as they were commonly designated, given during the forty days of Lent, and at all other times when they were received by the Vicar, and that he was bound to account to the Monks for them. And that it was his duty, as Vicar, to have in view their profit and honour in every thing, and to advance their interest by word and deed. They also complained that he did not, as he was farther bound to do, join the Monks in their processions, and in the celebration of Vespers on certain solemn Festivals. A dispute also had arisen as to what was included under the term 'the tithe of garden herbs' (de decimis olerum) contained in one of the clauses of the deed of ordination or creation of the vicarage, which the Monks considered to be limited, the Vicar unlimited.

The questions having been referred by John Smith, Monk of the Priory, appointed to act for the Prior and Convent, and by Henry Bewterer, Vicar of the Church acting for himself, to the Bishop of the Diocese for amicable adjustment and decision, he appointed with the full consent of the disputing parties all matters in dispute to Godfrey, Chancellor, the Rector of Brydham (Birdham), and Adam Symmonds, Subdean of the Church of Chichester, who having heard the evidence on both sides decided that

<sup>a</sup> Placita de Jurat. et Assis : coram Johan Reygate et Sociis, &c.

<sup>b</sup> Rot: Pat: 13 Edwd. 1, 8.

the Vicar of the Church owed fealty to the Prior and Convent of Boxgrave, that the oblations of the altar and offerings of the parishioners of whatsoever nature they might be, whether arising as presents for the living or as donations on account of the dead, were due to the Prior and Convent, and ought to be restored to them ; with the exception of such as are under the deed of ordination and creation, specially reserved to the Vicar ; and that the Vicar is bound by an oath, in every way and by every means in his power, to advance the interest and honour of the Convent, and that the Monks may require this of him. They also declared it to be the duty of the Vicar to walk in procession with the Monks, attired as they usually are with cape, &c., and to join in vespers on all festival days, and to aid them in the performance of the services for those days, as his predecessor had done before him from time immemorial. And that not even an appearance of slight might be passed upon him, a stall was assigned to him in the choir, and a particular place in all processions at the discretion of the Prior, or if absent his representative. They also determined that under the term "Olera" or garden herbs, to the tithe of which the Vicar is entitled, are included by the custom of the country coleworts and onions only.

This deed is dated 1250, and to it is appended another deed headed "Ordinatio Vicarie," by "Clyppyng or Biscop."

The Priory of Boxgrave was dissolved in the year 1535, and the site granted to Thomas Lord De la Warre at the cost of £136. 13s. 4d., for certain valuations made to him. This nobleman was at that time the possessor of the Lordship of Halnaker, it having devolved upon him in right of his wife, Anne Bonville, whose family succeeded the family of Poynings in the possession of it. Some interesting particulars connected with the dissolution of this religious house will be found in the following letter from John Mores, who with Sir John Dawtrey of Morehouse near Petworth, and William Palmer of Angmering, were the Commissioners appointed by the King for carrying the order of dissolution into effect.

"Right honourable and my synguler good Lorde.

I humbly recomende me unto yowe. This shalbe to advertyse yo<sup>r</sup> lordshippe, that syr John Dawtree, master Palmer, and I, according to the kyngs commyssion and instruccions have dyssolved

the pryorie of Boxgrave in the countie of Sussex.

The besenes of dissolucon thereof was fynysshed the xxvj<sup>th</sup> day of this present moneth ; at w<sup>ch</sup> tyme I receved yo<sup>r</sup> lordshipps lettre in ffavor of my lord Lawarre, w<sup>ch</sup> according to yo<sup>r</sup> lordshipps com-

maundment, by thassent of other joynt comys-  
sioners wyth me I have folowed: so that my seyde  
lord Lawarre as I trust is contented. The value  
of the goodes that he hath bowght cummys to  
cxxv<sup>li</sup>. xiiij<sup>s</sup>. iiij<sup>d</sup>. whereof he hath payed xl<sup>li</sup>.  
and for the rest I have taken his owne bond to  
the kyngs use, to be payed at suche dayes, as he  
hymself hath desyred; that isto sey, Myghelmas  
next and Ester ffolowing; wherwyth I trust the  
kings grace wilbe pleased, by meanes of yowre good  
lordshyppe, and the rather befor that his grace by

the vygylant circumspection and dyligent dewte of  
the seyde lord la Warre, hath more proffett there,  
than in any other Howse dissolved in Sussex. And  
as I verely thynke the kyng is not better answered  
nor more trewly of the goodes apperteynyng to his  
highnes by reason of any howse dyssolved in  
Ingland, than he is also there. As Almighty God  
knowith, who long preserve yo<sup>r</sup> lordshippe with  
the increase of honor to his pleasure. From Box-  
grave, the xxviij<sup>th</sup> daye of Marche."

Pope Nicholas' valuation of this Priory, 1283, is as follows:

## PRIORIS DE BOXGRAVE MANERIO.

	£.	s.	d.
Apud Boxgrave .....	6	14	1
Westhamptonett .....	1	6	0
Reminford .....	0	10	6
Walbergeton .....	3	4	0
Barneham .....	0	16	0
Drayton .....	4	19	2
Mundham .....	4	0	0
Elvestede .....	2	6	8

\* This letter is preserved. Cleopatra E IV., p. 234. b. Bibl: Cotton: Brit: Mus:

### CHAPTER THIRD.

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#### MISCELLANIES RELATING TO THE PRIORY AND CHURCH.

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IN the original Deed of Endowment we find, "Besides the Church, &c." This proves the existence of a Church before the foundation of the Priory. The arches of what is now called the Chapter-room, I take to be parts of the original Parish Church. May we not suppose the original Church to have been enlarged into its present form?

In the third volume of the *Sussex Archaeological Collections*, we find the following, p. 233 :—"It had a great benefactor in William d'Aubigny, who married Adeliza, dowager of Henry I. Their heads are in the inside of the East window in the extremities of the miter over the window. The old house standing before the Church on the right hand was formerly the Vicarage, but now inhabited by the Sexton. The stone marked 'R. X. I.' stands on the top of an arched buttress in the place marked 'N, Z., June 7<sup>th</sup> 1781.' "

On this extract, I would remark,—the heads are to be seen above the East window, or rather above the two side lights. The old house has been pulled down within the memory of many of the present inhabitants. The stone marked on the buttress exists, but not with the letters mentioned. This flying buttress is small in comparison with

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the other two on the South side of the Church. It seems to have been repaired. The time of their repair may be ascertained by the letters at the end. These seem to be not "R. X. I." but "P. R. C." Above them is a shield with three birds, the arms of the Lumleys, which are found on several of the flags on the Chichester Cross, near which was their town house, and which, though much changed, still exists. The letters seem to be the monogram of Richard Chese, Prior. The Lumleys were connected with the Halnaker family, and the buttress was probably repaired by them and the Prior conjointly, about 1483. I can find no trace of the letters "N. Z.," but on the lower part of the buttress is a rude dial, probably made by one of the former Vicars of the Church.

"BENEDICTINE ORDER.—Besides Boxgrove and Selsey, of this order in the Western Division of the County, there were the Priors Atherington, Sale, and Steyning, all alien. The date of the independence of Boxgrove is 1340."—E. T.

In one of the donations to the Priory we find "All that measure of wheat called chersett. Chersett is described by Crabb (*Technological Dic.*) as any customary offering made to the Parish Priest, or the Appropriators of a Benefice. But according to Ducange, it was the offering of a certain quantity of wheat annually made to the Church on the day of St. Martin. The term 'chersett,' or 'chirch-sett,' being, he tells us, derived from the Saxon words signifying 'Ecclesiæ semen,' church-seed."—E. T.

BOXGROVE TOWER.—There is but one bell in the Tower of this Church. It has the following inscription on it :—"In anno 1674 curâ Johannis Peckham et Edwardi Morley, Generosi, Gardianorum hujus Ecclesiæ—Gulielmus Eldridge me fecit resurgere e ruinis fulgure tactis."

PRIOR OF BOXGROVE.—"It appears by *Maddox's History of the Exchequer*, that the Prior of this house, being distrained upon by the Sheriff of Sussex for the payment of an aid towards the marriage of the eldest daughter of Edward I., pleaded, that his lands were held in Frank Almoign, and therefore were not liable to this demand, which

plea was allowed to be good and valid : lands held by such tenure being subject only to the 'trinoda necessitas.' That is, the obligation of contributing towards the repairs of the highways, building castles, and repelling invasions."—E. T.

CRAMPETT.—The following is an extract from *Playfair's British Family Antiquity*, "Sir Thomas West, in the 20th year of Edward III., being at the battle of Crecy (Poitiers), and there taking John, the French king, prisoner in the field, had for that renowned and remarkable piece of service, a badge added to the coat of his ancestors, which was a *crampe or*, with the distinction of the chape of a sword in the midst. The chape being given him by the said French king, as an acknowledgment of his becoming his prisoner. The family seems to have been proud of this badge. We find it on several parts of the De la War tomb, on the railing of the Church, and on the old iron gate which probably belonged to the tomb."

THREE ALTARS IN BOXGRAVE CHURCH.—Extract from *Dugdale's Monasticon* :—"Charta Will. de St. Johanne fil. Ada de Port &c. una acra terræ ad inveniendam unam lampadem ardentem ante Altare gloriosi martyris Blasii in prædictâ Ecclesiâ de Boxgrave."

"Ad lumina unius lampadis ante Altare St. Katarinæ in eâdem Ecclesiâ.

William de Albini, Earl of Arundel, to sing mass at the Altar of St. John, Boxgrove Church."

There appear stones of two of these Altars within the Church.

Dallaway says, "On the left hand of the Altar are subsellia or niches in carved stone in which the Prior and his assistants sate during the celebration of high mass." I have searched for them in vain, and question whether such are to be found. He also says, "At the end of the North aisle, a Chantry was fitted up in the reign of Henry the Sixth." He has given no authority for this assertion. Yet I have discovered a large Ambrey near the end of the North aisle, on the North wall, and the Piscina under the East window of the same aisle. This may suggest a trifling but curious question ; whether the ambrey and the piscina were always thus in detached positions

in North aisles ; and by the side of each other in South aisles. Such is the case in Boxgrove Church, and in two instances in the South aisle of the Cathedral at Chichester, and in one if not two in the North aisle there.

COGNIZANCE OF THE EARLS OF ARUNDEL.—Built into a buttress at the North-eastern angle of the Church is a stone on which is carved the cognizance of the Earls of Arundel, viz.—“a horse in a galloping attitude, under a tree.” Beneath is the following inscription, “*Cause m’ oblige.*” The carving of these letters is very exquisite. I have been told that the words of the motto were made use of as the battle-cry of the Nobles when summoned by the Monarch to war. The retainers of the Nobles made use of the words, “*Service m’ oblige.*” Whether this was the case I know not, but the circumstance is interesting.

NONA ROLL.—“Johannes Prior de Boxgrave est persona ejusdem Ecclesiæ (West Hampnett) et habet in proprios usus terras quæ valent per annum xc<sup>s</sup> nona pars inde x<sup>s</sup>. Item habet oblationes et obventiones quæ valent per annum xx<sup>s</sup> unde Vicarius percipiet tertiam partem, &c. Item Prior de Boxgrave habet unum molendinum quod valet per annum x<sup>s</sup>.” Out of the impropriate tythes the Prior of Boxgrave paid to the Vicar of the Parish, £7. 6s. 8d.

By the Nona return, it appears further that the impropriation of the Benefice of Diddling was vested in the Priory. It states that the value of the tythes of meadows, hay, and vetches, which the Prior possessed was 40s. per annum.”—E. T.

All the early grants of this Priory were confirmed by Hilary, Bishop of Chichester. This deed of confirmation is without date, but it must have been executed between the years 1125 and 1174. I have printed a copy of this deed from Mr. Freeland’s manuscript.

In Dugdale we find that in former times Halnaker had a sub-division which extended to the walls of the City of Chichester, and was called ‘Eyotts.’ A Halnaker sive Ayotts-man pro Willelmo Eyott. May not Eyott or Ayott have been corrupted into the word now in use “Hornet”? Probably not ; but what is the etymology of Hornet?



ON THE NAME OF BOXGRAVE.—In the Burrell MS. in the British Museum, Boxgrave is called “Brygione Boygarne.” In the account of the Seal of the Priory, we find the following monkish line :—

“*Dicitur ex ligno viridi Boxgravia digno.*”

Dallaway, in his History, has these observations, “The obvious meaning of this name does not seem to have applied at any period to a local description, as in the instance of Boxhill, in Surrey, and Boxwell, in Gloucestershire, where are several large groves of boxwood.” In Dugdale, I find ten parishes included in the Hundred of Box, amongst these is Boxgrove, or Boxgrave. I am, therefore, inclined to derive the name from the word “*Graben*,” grave, or ditch, in the hundred of Box, or as it is still called the hundred of Box and Stockbridge. In reference to which we have the following passage in Dugdale, “All that plain and woodland adjoining to their tilled ground the *fenced ditch* went along towards *Stagnested*, and thence by the same distance home to Nordstreet.” This fenced ditch still exists, and was represented to me by a member of the Archæological Society as an antient British work or line of defence thrown up against incursions from the South. It may be clearly traced from Boxgrove Common through the parish, to the corner of the kitchen garden in Goodwood Park. Not far from this spot was the boundary of the old free warren of Stansted. The traces of the ditch are here lost, but may be found at intervals through the Valdoe copse, and more distinctly in the Parish of Lavant, and finally disappear on the Broyle Common.

I may here mention an etymology of Dallaway, the correctness of which I am disposed to question, in his History, p. 133. “SEA-BEACH FARM—so called in latter times, from the discovery of that material in considerable quantity, not unfrequently taken to a great distance from the sea by the Romans, in forming their military ways. These vestiges may not attract the incurious eye, but are still sufficiently conspicuous throughout their whole course, to engage the attention of an antiquary.” Whether these vestiges of sea beach may be found I know not; but when among the donations to the Monastery I find ‘*xii acras terræ in Senebeche*,’ I am disposed to derive the

name from this word, which I think was a family designation, although I cannot recollect where I have seen the name of Walter de Senebeche.

NAMES RETAINED OR CORRUPTED.—We find still in existence the term “Wynkings.” The wood of Bessesole has been changed into ‘Hazel-wood.’ Nemus de Selhers, ‘Selhurst park.’ Scarteville, ‘Scardeville.’ Tregoz, ‘Tregus.’

The antient cross of the Parish was at the end of what is now called the “Town Lane,” at its junction with the Petworth road. The mound on which it stood was taken away a few years ago to repair the roads. The adjoining field is called the “Crouch Cross field.”

One of the Monks appears from the following extract to have officiated as Chaplain at the Hall at Halnaker, during the residence of the family :—“Et ad victum mei Capellani de Halnac sustinendum cum ipsis, vel parandum ei panem et cerevisiam et pulmentaria sicut monachus habet in die, nisi dominus vel dominæ manentes fuerent in Halnac.”

“At the time of the dissolution of the Priory, its yearly revenue was £145. 10s. 3½d. which is equal to about £3,000 of our money.”—E. T.

#### CHAPTER FOURTH.

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#### C O N J E C T U R E S.

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IN addition to the account which I have attempted to draw up of Boxgrove Church and Priory, I must hazard a few remarks concerning their past and present condition. I confess that I enter upon this subject with much hesitation, both on account of my slight acquaintance with Ecclesiastical Architecture, and on the apparently trifling grounds on which I have based some of my opinions. I beg, therefore, that these remarks may be regarded merely as conjectures, and shall not feel in any way annoyed if they should be proved untenable.

With regard to the Monastery and its inmates I have little more to say, except that I think it was a richly endowed establishment, and possessed not only the tythes and other emoluments from the lands in the Parish, but also most of the livings in the neighbourhood, several of which were bestowed on the Prior for his own especial use.<sup>1</sup> The remains of the buildings generally called the Refectory, appear to have constituted part of the Prior's house, probably the reception rooms ; and the range of buildings to the West, as seen in Buck's view, taken in 1737, formed the kitchen, offices, &c. These buildings were of much greater dimensions and extent than could be requisite for the

number of Monks of the Priory is evident, from the Injunction which I have quoted in the note.<sup>1</sup> That the Prior himself was a man of hospitality, and on good terms of friendship with his neighbours, is probable from one of his amusements, that of archery. He appears to have frequented Archery Meetings in the neighbourhood, and on this account he is mildly censured<sup>2</sup> by the Bishop, and requested not to go beyond the Precincts of the Priory grounds for the exercise of this pursuit. Of the extent of these grounds it is difficult to form an accurate opinion. On the West side, they seem to have been bounded by the present street of the village, the wall on one side of which is evidently built on an antient wall of the Monastic grounds. On the East side of what is now an orchard, but was formerly the Cemetery of the Priory, there is an arched doorway, which gave access to the adjoining field, on the South side of which are remains of an old brick wall, which probably limited the precincts in that direction. In this field foundations of some buildings have been struck by the plough. On the North, no traces of boundary or other walls have been found, beyond the Prior's house and outbuildings. With respect to the conduct of the Monks, Bishop Sherburne's Injunctions furnish us with some interesting information. In these injunctions, directions are given, as to their demeanour in walking in procession to Church, the neatness of their cells, the culture of their garden, the qualification of one of their members to instruct the novices. We have no information as to the number of the latter. The Monks were not to keep dogs or birds, and the provisions<sup>4</sup> that might have been consumed by them are to be bestowed upon the poor. These injunctions of Bishop Sherburne are not only addressed to the Priory of Boxgrave, but to other Religious Houses in Sussex, and a copy has been sent to the Sussex Archæological Society, and I hope they may be printed in one of their volumes.

But it is with respect to the Church of the Priory that I wish to hazard two conjectures, or rather to attempt to prove two points.

1. How far the old Church extended into the present Church?
2. Whether a Parochial and a Monastic Church did not exist under one roof?

As to the former I would say, that the chancel of the old Church terminated a

little beyond the last of the solid columns in the present Church, or at the point where the chancel of the present Church commences. In proof of this assertion, it may be alleged that from thence to the East end of the Church we have clustered columns of the same style, and probably of the same date, with those in the Chichester Cathedral. Up to this point we find solid columns and Lancet windows, on the South side, beyond it, we have three windows of a later date and one Lancet window, but different from those above mentioned. The three windows are of a most eccentric shape, with an unmullioned Gothic arch, flattened at the top. Something like them will be found in '*Parker's Glossary of Architecture*,' page 10, where he says "another variety, with a square or flat top, called the square-headed trefoil, is of frequent occurrence in the 13th century." Moreover on the South side, we have the arch of an old doorway, probably the Priest's door, near the end of the chancel.

But I have attempted to prove the extent of the old Church into the present Church, before I have given any account of the former. During the visit of the Archæological Institute at Chichester, some valuable discoveries were made amongst the ruins of the old Church; and from hints thrown out by some of its members, I was induced to carry on my excavations. The result has been, the discovery of nearly the whole of the Western end wall of the old Church with strong outside buttresses, and doorway, traces of the South wall at intervals, the bases of nearly the whole of the columns of the South aisle, and the shorter North aisle. The marks of the outside Western doorway into this aisle, and the remains of two windows in the North wall, one of which is visible on both sides. The arches which connected this Church with the Cloisters of the Priory, are blocked up, and one of them seems to have formed a doorway. The only arch of the South aisle standing is pointed, but clearly connected with the two very old circular arches in the present Church, and thus bring the nave of the old Church to the West side of the tower. On removing some plaster from a part of the wall connected with the column supporting the tower on the East side, I came upon some rude masonry, apparently of Norman workmanship, together with a scrap of antient painting. I found a corresponding piece of masonry on the opposite side. This was interesting, as it proved the existence of the old Church on the East side of the tower. It now became a subject of enquiry how far did it extend? Because, if to the Eastern end of the present Church, the chancel would have been

nearly as long as the nave, or, at all events, not in due proportion to it. Now supposing my conjecture as to the length of the old Church correct, its dimensions would be somewhat of the following kind :—Length of the whole Church, 181 feet. Chancel, 47 feet. Whether this is a fair proportion for an old Norman Church, I cannot say, nor do I assert that it had side aisles, although the great antiquity of the arches opening into the present aisles, the four Lancet windows, and low arched doorway on the South, and probably one of the old Lancet windows on the North wall, favor the notion.

The next point which I wish to establish is, whether at some period two Churches, one Monastic and the other Parochial, did not exist under the same roof ; and which portion of the edifice was assigned to each. I have been told this was the case at St. Alban's, and probably in other places. Now the first proof of there having been two Churches is the Western wall of the present Church. This wall appears to have been built only to a certain height, and its date of erection must have been previous to the Reformation ; because on the Western side of it are the remains of a piscina, and there probably was an altar, although no traces of it have been found. On the North and South sides of the Church, close to this wall, are two holes of a corresponding height, which appear to have supported the gallery of the rood-loft, or, it may be, the reredos. This is confirmed by the ends of two bits of timber inserted nearly at the top of the wall. The work is of very rude masonry, and has a coping, which has been lowered in the centre about half a foot, for the insertion of the present unsightly window which may occupy the space of the former rood.<sup>5</sup> There are two doors in this wall connecting the Churches, and a third door in the South aisle. There is also an arched doorway from the Cloisters of the Priory, which appears to favor the notion that this was the Monastic Church.

Taking it for granted that this intersectional wall separated the two Churches what evidence have we that the remaining part constituted the Parish Church ?

The first evidence is the stoup for holy water in the porch. That this porch did not exist in the old Church, I think, is clear, from a large Norman Lancet window, which opened into it from the West side of the South transept, and from another window in the South aisle, the space of which is occupied by an old monument. But the most striking proof is an extract from that interesting letter of Thomas

de la War to Secretary Cromwell, when, amongst other reasons for his request, he says "that my Paryshe Church is under the rooffe of the Church of the said Monastery, and have made a power Chapel to be buried in." I may bring forward another, perhaps, doubtful evidence. Out of the Cloisters of the Priory into the Western end of the present, and which formed part of the nave of the old Church, a handsome Gothic doorway has been inserted of much more modern date than the rest of the building. The upper part of this doorway in the inside was decorated with two plain shields, one of which has perished. These aristocratic ornaments support the notion, that it was an entrance door for the members of the family from Halnaker House. And a slight confirmation is given to this opinion, by the fact, that until within the few last years, the inhabitants of Halnaker always came to Church this way, not indeed through this same door, but through a smaller one at the side of it. The larger door might have been closed when the family no longer resided at the Hall, but the custom of entering the Church might continue to the residents of the hamlet. I may mention that at Goodwood, there are two large paintings, 'Views of Halnaker House.' They were presented to his Grace by the late Earl of Derby. I have no means for ascertaining the date of these paintings. But in the foreground of one of them there is a view of Boxgrove Church, with the roof on both the present and the old Church. I may add that although I am satisfied with my conclusion as to the existence of two Churches under the same roof, yet I am not also, as to my appropriation of them. The reduced number of the Monks before the dissolution of the Priory, the apparent meanness and comparative smallness of the Church now in ruins, and the traces of a door opening into it from the Cloisters, induced me to assign it to the Monks.

But on the other hand, we can hardly suppose that the Prior would not retain the larger Church for himself and the brethren. We find one of their number was buried in the North transept, with the only inscription which remains relating to the Monastery, "*Orate pro aīa fratris Johis Rykeman Monachi istius loci.*" J. Rykeman was Prior in 1419. Donations appear to have been made for tombs which exist in the present as the Monastic Church. We find also that in the quarrel between the Prior and the Vicar a stall was assigned to the latter. Stalls would not have been in the smaller Church. And if Mr. Sharpe is right in his conjecture, the present Vestry

door, which is an external door, was the entrance of the Prior from his house. May we not therefore conclude, that the Church as it at present stands, might have served both for a Monastic and Parochial Church, and that the old Church of the Priory might fall into decay, as we find it began to do, in the Notice in the Episcopal Visitation, A.D. 1524.

The tower of Boxgrove Church is a rood tower, and we have to decide upon the position of the rood. Under the belfry, and above the present ceiling, are some beautiful Norman arches, which I hope some day to expose to view. The position of the rood-screen<sup>6</sup> in the old Church seems to have been at the entrance of the chancel under the Eastern arch of the tower. This is not exactly the same place which it occupied in the fine old Church of Rumsey (in many respects resembling Boxgrove, although on a much larger scale) where it seems to have been at the entrance of the second arch in the Church. Its site in Boxgrove Church is evident, from the corresponding marks in the marble and the capitals of the columns on each side. And the antient painting on the scrap of Norman masonry was probably an ornament at the entrance of the staircase to the rood gallery.<sup>7</sup> There is a curious confirmation of this position of the rood, by the window which opened out of the end of the North transept into the dormitory of the Monks, which has one of its sides bevilled or splayed. This bevilling seems to have been made at some period subsequent to its original structure. But for what purpose? and why not at the original insertion of the window? It is a window belonging to the old Church opening into the dormitory, with three rude stones projecting from the wall under it, which seems to have formed a seat or kneeling place. Might it not have been a Hagioscope, or rather a Lychnoscope<sup>8</sup> window; and in its original formation had a direct view on the Altar of St. Mary and St. Blase, which was in the South transept? At a subsequent period, when the rood was placed in the position which I have assigned to it, the side of the window might have been bevilled in order to give the Monks a clear sight of it. On the same outside end of the North transept, considerably higher than this window on the opposite side, but within the gable of the old Church, is an old doorway, which Professor Willis at once pronounced to be the entrance to the staircase, down which the Monks went into the Church for their midnight service. He probably



was right in his opinion, but such alterations have taken place in this part of the Church, that no traces of the staircase remain, unless the curious arch in the North-west corner of the transept is part of it.

I must draw my Chapter of Conjectures to a conclusion, which I fear may have been tedious to the reader, although they have not been devoid of interest to him, who, whether successfully or not, has brought them forward. Allowance, he hopes, will be made for any expressions made use of untechnically, and an apology accepted for having occasionally trespassed on the department of the learned Archæologist who has contributed such a valuable paper on the ARCHITECTURE OF BOXGROVE CHURCH.

*W. T.*

(1.) 48. Edward III. Prior habet Ecclesias de Boxgrave, Hampton et Mundham, Walberton, Barnham et Hunston in proprios usus.

(2.) In one of the Injunctions we read of servants employed. "Vaccas lactare, butirum coagulare, et caseos conficere." And with regard to the Monks, "Non sit eis occasio intrandi in coquinam, aulam, panetrium et alia interiora dicti prioratus loca, &c."

(3.) Item quod vos Domine Prior estis pro sagittario notatus, etiam extra Prioratum cum Laicis, &c. Quod si recreandi gratia ludus ille vobis placet: fiat secrete intra clausuram Prioratus.

(4.) Igitur statuimus quod canes, aves, accipitres, non nutriatis, sed si quid fragmentorum superfuerit, erogetur pauperibus.

(5.) Probably these bits of timber and marks in the North and South walls belong to the reredos, and not to the rood. The reredos is described by Parker as the screen which separates the chancel from the body of the Church; also at the back of the altar.

(6.) *Rood-screen*.—The screen which separates the chancel from the nave: in Latin, "Cancelli," whence the former name. Here, before the Reformation, a rood or crucifix, and the images of the Blessed Virgin and St. John were placed.—C. C. T., p. 26.

(7.) *Rood-staircase*.—The staircase by which the Priest ascended the rood-loft. It is sometimes concealed in a pier, and sometimes, when the tower is central, forms a part of the staircase to the belfry.—C. C. T., p. 27.

(8.) *Lychnoscope*.—On referring to the Cambridge Camden Papers, I have arrived at the conclusion that this window was a Lychnoscope. "The form of these windows is extremely varied, but they almost invariably have transoms." This window has a transom. The direction of its internal splay is towards the rood. It is glazed with plain glass. It seems to have been furnished with internal shutters. The whole article on Lychnoscope is worth perusal.—*A few hints on the Practical Study of Ecclesiastical Architecture for the use of C. C. Society*, 4th edition, page 32.

*Hagioscope*.—In the Cambridge Camden Tracts, I find the following passage: "Hagioscopes," called also "Squints," and "Loricula." By this term are meant those singular and uncommon apertures which were made through different parts of the interior walls of a Church, generally on one or both sides of the chancel arch, as at St. Sepulchre's, in order that the worshippers in the aisles might see the elevation of the host. Sometimes these apertures appear to have been glazed, as in the Mayor's Chapel, Bristol. Hagioscopes vary much in size, and are sometimes very large.—p. 32.

There is a singular aperture in the East wall of the North transept. For what purpose I know not. The opposite wall seems to have been subject to strange alterations.

## APPENDIX.

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### FUNDATIONIS HISTORIA ET FUNDATORIS STEMMA.

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Cum litterarum beneficio rudis animus informetur, memoria reformetur, et in mentem redeat quod obscuravit oblitio, quodque vetustas temporis antiquavit. Nos per antiquorum scripturas eruditi, piæ recordationis Roberti de Haya fundatoris nostri, et ejus hæredum nomina per descensus generis ordinem præsentī pagina duximus annotanda, ob eorum amorem, et honorem, et informationem nostrorum etiam successorum. Sed imprimis appositum est quoddam præambulum, videlicet quod rex H. filius Willielmi bastardi, dedit præfato Roberto fundatori ecclesiæ beatæ Mariæ sanctique Blasii de Boxgrave consanguineo ejus, honorem Halnaci cum pertinentiis suis ipsi Roberto et hæredibus suis imperpetuum possidendum. Dictus autem Robertus in hac domo constituens iij monachos de ordine sancti Benedicti, eisdem in ecclesia de Boxgrave et terris similiter victum provideri curavit. Qui dedit Rogero de sancto Johanne Ceciliam filiam suam in uxorem, qui Rogerus prædictis iij monachis alios tres monachos adjungens, ex præfata Cecilia genuit Willielmum et Robertum de sancto Johanne, qui Willielmus numerum monachorum usque ad xij. ampliavit, & R. frater ejus duos monachos præ dictis ampliavit. Isti duo fratres Murielem sororem suam dederunt in uxorem Reginaldo de Aurea-valle, ex qua idem Reginaldus genuit filiam nomine Mabiliam, quæ juncta est Adæ de Port copula maritali, de qua Adam genuit Willielmum secundum, qui genuit Robertum ex Godehelda filia N. Pagnell, et Robertus Johannem de Agnete filia Willielmi de Cantilupo, Johannes genuit Johannem ex Alicia filia Reginaldi filii Petri. Iste Johannes secundus accepit in uxorem Isabellam filiam nobilis viri Hugonis de Cortenay, de qua genuit W. et Hugonem qui W. natus est xvij. kal Julii an. Dom. mcccix. qui W. obiit sine liberis. Hugo frater ejus genuit Edmundum, et duas filias. Edmundus decessit sine liberis, et sorores ejus diviserunt baroniam de Halnak.

De quibus una, nomine Isabella, juncta fuit Bartholomeo Burghersh juniore et mortuus est sine liberis.

Tunc duxit eam in uxorem nobilis vir dominus Lucas de Poinings, qui genuit Thomam de Poinings qui Thomas genuit Hugonem ex domina Johanna Strange, qui Hugo genuit filios, et filias.

### CHARTA THOMÆ ABBATIS EXAQUII.

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UNIVERSIS in Christo fidelibus ad quos presens scriptum pervenerit, frater Thomas dictus abbas sanctæ Trinitatis Exaquii, et ejusdem loci conventus, salutem et in domino orationes. Ne in dubium veniant quæ geruntur, usus habet et communis consideratio utilitatis exposcit, ut scripturæ serie debeant annotari. Inde est quod nos communi assensu capituli nostri in scriptum redegimus, et presenti carta confirmavimus, conventionem quam in perpetuum tenendam fecimus Priori de Boxgrava, et aliis succedentibus ejusdem loci Prioribus, videlicet ut libere et absque contradictione liceat eis xv. monachos habere in illo Prioratu.

Et cum aliquis eorum defuerit, per aliquem qui ab eis pro voluntate sua in monachum suscipiatur, liceat adimplere predictum numerum. Et si forte Prior ejusdem loci moram fecerit de prefato numero adimplendo, nos illum de nostris adimplebimus, vel adimpleri cogemus. Et si Deo donante, ex incremento beneficiorum ejusdem ecclesie plures quam prediximus ibidem esse poterint, similiter liceat Priori quos voluerit liberè in eodem loco recipere. Nos vero si aliquem prædictorum monachorum, nisi fuerit Subprior vel Celerarius, ad utilitatem ecclesie nostre conservandam necessarium cognoverimus, prout nobis placuerit, ad nos venire faciemus. De cetero in ista carta confirmamus quod cartam quam predecessor noster Petrus piæ memoriæ fecit de eodem Prioratu firmiter inconcussè tenebimus. Hoc autem totum fecimus ad petitionem venerabilis Willielmi de sancto Johanne, qui pro Dei amore et pro salute animæ suæ, necnon et parentum et propinquorum suorum predictum Prioratum fundavit et instituit et multa beneficia contulit, quæ in carta, sua confirmavit, et in scriptis autenticis confirmari fecit. Valete.

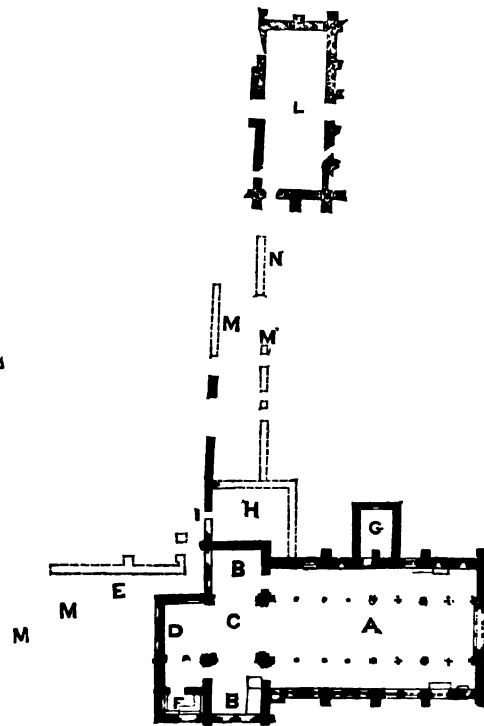
#### CONFIRMATIO DONATIONUM PER HYLARIUM CICESTRENSEM EPISCOPUM.

Hylarius Dei gratia Cicestrensis episcopus omnibus sanctæ matris ecclesie filiis ad quos carta hæc pervenerit, salutem. Licet ex injuncto nobis à Deo episcopali officio, curam universis subditis nostris debeamus impendere, majori tamen studio et sollicitudine religiosorum virorum quieti et utilitati oportet nos providere. Et inde est quod Radulfi Prioris de Boxgrava, monachorumque ibidem Deo servientium præcibus annuentes, cœnobio eorum et ipsis, et per eos monasterio Exaquiensi confirmamus possessiones universas quæ eis legitimè concessæ sunt vel eis in futurum quorumcunque justa largitione conferentur. In quibus hæc propriis duximus exprimenda vocabulis. Ecclesias scilicet quæ sunt in feudo de Hannac, cum terris et decimis ipsis pertinentibus, videlicet ecclesiam sanctæ Mariæ de Boxgrava, ecclesiam sancti Petri de Hantona, ecclesiam sancti Leodegarii de Honestan, ecclesiam de Brideham, ecclesiam sancti Nicholai de Ichenora, ecclesiam sanctæ Mariæ de Walborgneton, et ecclesiam Sanctæ Mariæ de Berneham, et decimam de Thadeham, et duas partes decimæ de Kienora. Totam villam Boxgrave, quam dederunt eis Robertus de Haia et Rogerus de sancto Johanne, et decimam gabulorum totius parrochiæ, et mensuram frumenti quæ Cerchet vocatur in omnibus maneriis suis, et in nemore de Hannac ignem et materiam ad omnia edificia sua et opera, et *paisson* porcis suis et pasturam cunctis animalibus suis. Ex dono etiam Willielmi de sancto Johanne xj. virgatas terræ in villa Walborgneton et pasturam xij. bobus et totidem vaccis et omnibus porcis suis, et in villa Concone duas virgatas terræ et pasturam ovibus, partem etiam memoris sui Boxgrave adjacentis. Decimam quoque omnium reddituum nemorum suorum quocunque modo justè accipiendorum, libertates quoque omnes quas eis rex Henricus, Robertus de Haya, Rogerus de sancto Johanne et Willielmus filius ejus concessisse noscuntur ratas et inconcussas, sicut in cartis eorum continetur, manere præcipimus. Postremò adhuc nolumus vos ignorare, quod assensu Rogeri abbatis Exaqui conventusque ejusdem loci, nostra etiam interveniente auctoritate, statutum est ut in prædicto cœnobio de Boxgrava ordo monasticus secundum regulam sancti Benedicti ad minus in numero xij. monachorum in perpetuum observetur.

# PLAN OF CHURCH AND ADJACENT BUILDINGS, FOUNDATIONS, &c.

NORTH.

- A The present Church.
- B { Transepts.
- B {
- C Central Tower.
- D Nave and Aisle (portion of)
- E Portion of Arcade of Nave,  
walled up in ancient work.  
*[In the engraving this should have been  
continued from the wall of the Nave  
and Aisle, D.]*
- F Porch.
- G Vestry.
- H Chapter House.
- I Norman Arcade
- J Foundation of West wall of Nave
- K Pigeon House.
- L Refectory or "Prior's Lodging."
- M Foundation recently discovered.
- N Foundation of Modern Wall.



CHURCH YARD,

H \* \*

*“Remarks on the Matrix of the Seal of Boxgrave Priory, Sussex,*

“BY SIR FREDERICK MADDEN.

“This seal was found by some labourers in excavating for a line of railway, but the spot has not been ascertained. It resembles the beautiful seal of Southwick Priory, Hants, so ingeniously contrived for producing on each of its sides an impression of two surfaces; the figures of the under surface presenting themselves entirely clear through the architectural apertures of the upper. It has, moreover, a contrivance for impressing a marginal legend.



“ ‘On the face forming the *obverse* of the Seal, is represented the front of a Monastic Building, similar in its details to those on many seals of the latter half of the thirteenth century. In the upper part, within a trefoil, is the head of Jesus Christ, in the act of benediction: in the middle, under canopies, appear whole length figures of Gabriel and the Virgin, with the half figure of a Monk in smaller niches on

either side, in the attitude of prayer; whilst below, in a quatrefoil, we have the head of a Bishop, probably intended for Blaise, the patron saint. Around is the following legend:

*Sigillum ecclesie Sanctæ Mariæ Sanctique Blasii de Boxgrava.*

On the exterior, or dors, of this piece, are engraved in compartments, raised above the ground, similar figures and heads to those just described, and which, in fact, were originally designed by the maker of the seal to occupy their places when the impression was made. They are rather larger, and of earlier execution. On each side of the head of Christ appear the letters A Ω; two additional heads (perhaps meant for Peter and Paul) are designed to fill the spaces which are occupied on the obverse by plain quatrefoils; between the Angel and the Virgin is a scroll with the words AVE MARIA, and an altar or portiforium below: and instead of the mere head of Bishop Blaise, we have his half-length, holding a crosier, and his name apparently engraved above. The face of the corresponding half, forming the *reverse* of the seal, represents the Virgin seated under a trefoil canopy, with the infant Jesus in her lap, and holding up in her right hand a fleur-de-lis, or lily. On either side of her are trees with birds on them, and her feet rest, as in the instance of the seal of Merton Priory, on an elegantly ornamented corbel. Round the margin we read a rhyming legend, as follows:

*Dicitur ex ligno viridi Boxgravia digno,  
Nomine nam crescit, virtutibus atque virescit.*

On the dors are eight blank compartments of different shapes, raised from the ground, and destined to cover the corresponding places on the obverse of the seal.

“On either edge is engraved a rhyming legend,

*Qui transmisit ave Boxgravam liberet à vœ  
Judiciumq. grave non sentiat, immo suave*

which we will venture thus to render and explain with similar doggerel licence.

‘Who hailed the Virgin, Boxgrave save from woe!  
No heavy doom, but grateful may it know.’

“A second matrix was found with the preceding, on which was a female figure standing and holding a box to receive alms. Legend,

*Sigillum Sanctæ Radegundi Leprosarum de Locovere, Fratrum et Sororum ejusdem loci.*

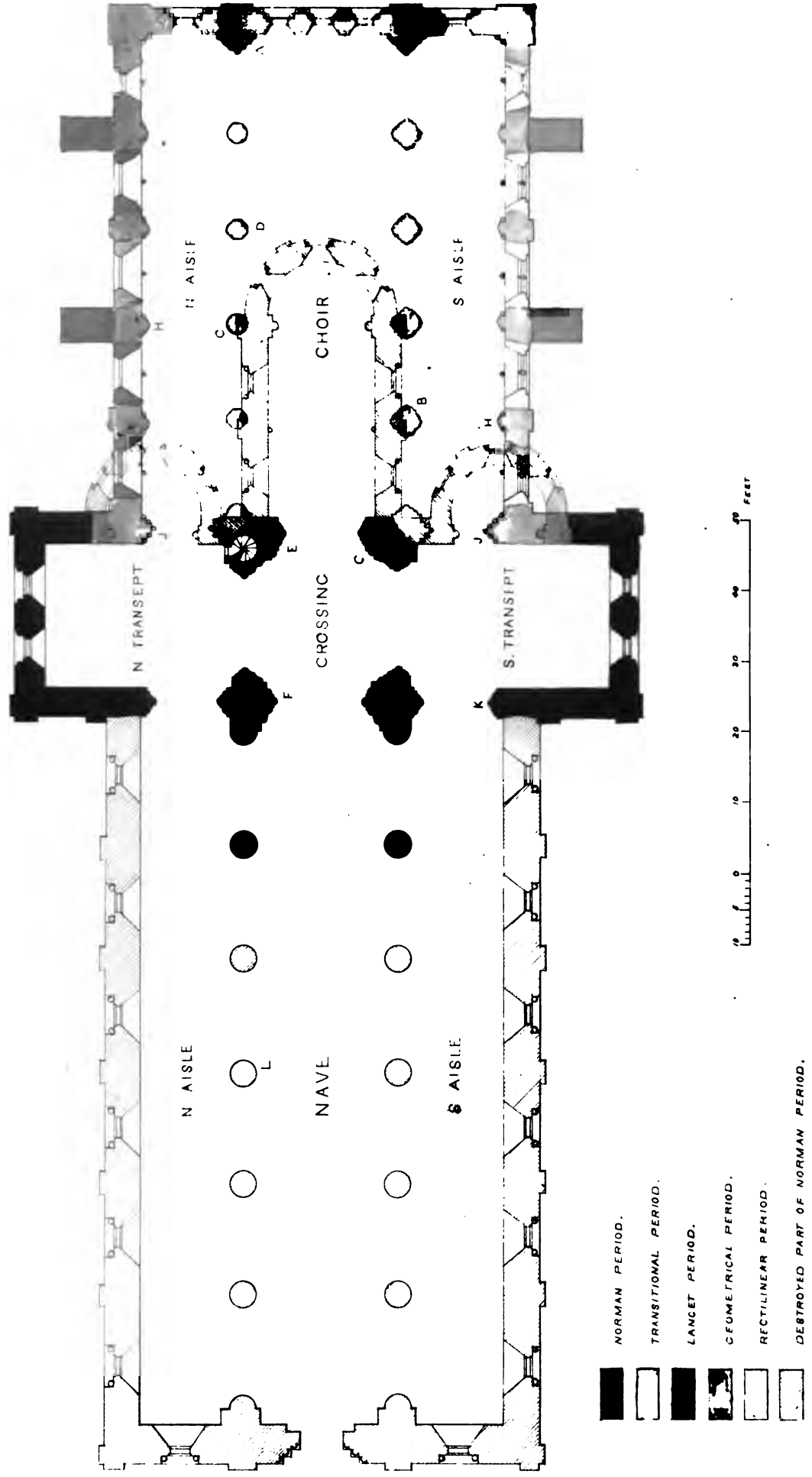
“The locality of this hospital of St. Radegund, like that of many of the smaller foundations of this nature, cannot now be ascertained.”

—*Gentleman's Magazine.*









E. SHARPE DEL. HISTORICAL BLOCK PLAN OF S. MARY'S CHURCH SHOREHAM. R. J. WILKES LITH.

3  
THE

Architectural History

OF

S. Mary's Church, New Shoreham.

BY EDMUND SHARPE, M.A., F.R.I.B.A.

READ BEFORE THE ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND, AT  
THEIR ANNUAL MEETING AT CHICHESTER.

JULY 16<sup>TH</sup>, 1853.

CHICHESTER :  
WILLIAM HAYLEY MASON, EAST STREET.

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1861.

CHICHESTER :  
PRINTED BY MASON AND WILMSHURST,  
EAST STREET.

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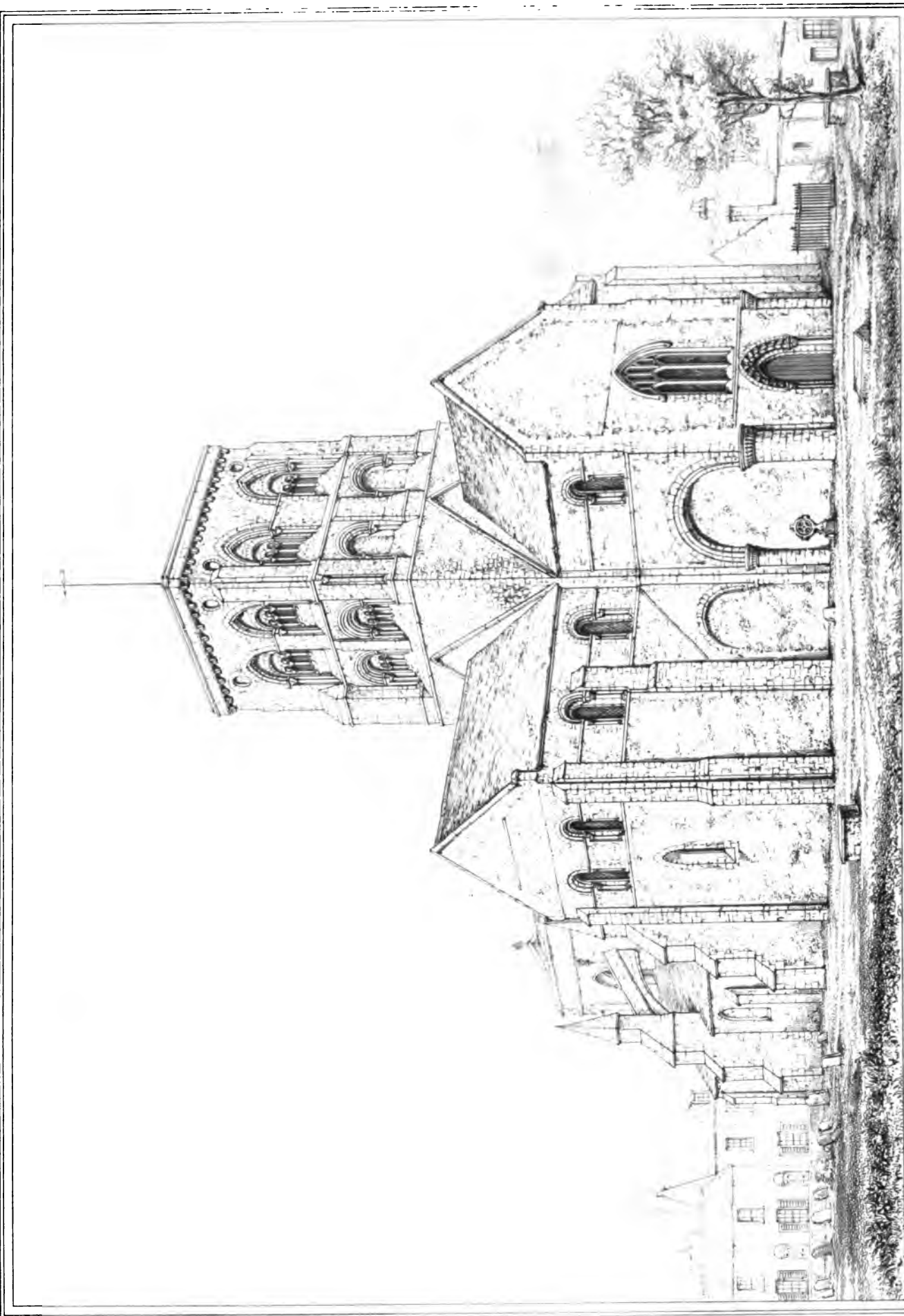
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ST. MARY'S CHURCH, NEW SHOREHAM.  
N W View.



THE ARCHITECTURAL HISTORY  
OF  
ST. MARY'S CHURCH, NEW SHOREHAM.

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CHAPTER I.

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INTRODUCTION.

THERE are few Ecclesiastical Buildings in the kingdom, of which the Documentary History is so scanty and uninstruative, as the Church of St. Mary at New Shoreham : there is no record of the Foundation to which it belonged in either the earlier or later editions of Dugdale's great work on the Monastic Institutions of Great Britain ; and the Church itself is only mentioned incidentally in a grant of certain property by one of the Lords of Bramber to a foreign Abbey. Later historians of the County of Sussex are equally silent with respect to its origin and early history, and we are left almost entirely to conjecture, in our attempt to determine the time at which, and the parties by whom, a church, which must formerly have been one of the most important, and is still, in its mutilated condition, one of the most remarkable buildings in the district, was originally raised and endowed, was subsequently enlarged and repaired, and eventually, in part, desecrated and demolished.

In the absence, then, of any precise documentary evidence, which might enable us to fix with historical accuracy the time of either the foundation, or the progress, or

\* \* \* B

the completion, and dedication of the Church, or of the confirmation of its endowments, which usually followed these events, or of its subsequent alterations and repairs, I propose to reserve the consideration of such external evidence as we actually possess from other sources of historical information, until we have endeavoured to read its Architectural History by the light of internal evidence alone ; and after having, in the usual manner, determined from analogy, and by a comparison of its peculiarities of form and outline, detail and carved work, with those of other buildings of similar character and ascertained date, the different Periods to which its several parts probably belong, we will proceed to compare these conclusions with such fragments of the History of the district and the times as are still left to us.

In thus inverting, in this instance, the usual order of an investigation of this kind, we shall find encouragement in the circumstance, that, if the Documentary History of this building be unusually obscure and uncertain, its Architectural History is, on the other hand, remarkably precise and well defined : we shall find, in fact, that there is here no room for that amount of speculative conjecture based upon continuous successive alterations of the fabric, and derived from the structural necessities of the work, which render Chichester Cathedral, so interesting a subject for the architectural student, and which have been turned to such admirable account in the foregoing treatise ; nor yet, that it exhibits that variety and complication in its original plan and subsequent alterations and insertions, which are made to contribute so much interest to the monograph of Boxgrove Priory Church. Simple and intelligible, as well in its original design, as in the works with which it was afterwards enlarged, the Architectural History of St. Mary's Church is soon written ; and its chief interest will be found to reside, principally, in the excellent and characteristic illustrations, which it contains, of the architectural peculiarities of the different Periods, to which its several portions respectively belong.

## CHAPTER II.

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### ARCHITECTURAL HISTORY.

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#### I. CLASSIFICATION.

In recounting the Structural History of a Building, and in describing the various changes that have taken place from time to time in the aspect and condition of the fabric, and the order in which they occurred, it may not be absolutely necessary to make use of any general system of classification ; for the purpose of comparing one part of a building with another, ordinary terms may suffice, and we can speak of the several portions of the structure, as they were successively carried up, in their chronological order, as belonging to so many distinct periods of the history of the building itself : but if we seek to go beyond this, if we desire to compare one building with another, or a portion of a building with similar work elsewhere, if our object be to ascertain the relative architectural value of some individual example, and to determine the exact position which it occupies in the series of noble monuments

that contain the history of our National Architecture, still more, if we desire to compare several buildings with one another, and, by means of such comparison, to trace the progress of this great Art from its early origin to its final debasement, then, a distinct nomenclature, and a well-defined terminology become indispensable. From this necessity, common to all kindred subjects, the study of the history of Mediæval Architecture is not exempt; and to adopt or to lay down some system of classification, which is capable of general application, becomes the first duty of the Architectural Historian.

The objections which appear to me to apply, at the present time, to the four-fold division of Church Architecture of Mr. Rickman, which has been so long in use, and has rendered such essential service to those engaged in the study, and my reasons for the adoption of a seven-fold division are so fully given elsewhere,\* that it is unnecessary to repeat them here; but it may be observed, that, of the advantage of dividing the History of the Art into *seven* Periods instead of *four*, no building presents a better instance than the example before us. Of these Seven Periods three may be said to be characteristically illustrated, and a fourth partially represented in this Church; they are marked with an asterisk in the following list:—

	A. D.	TO	A. D.
I. SAXON PERIOD.....	—	....	1066.
II. *NORMAN PERIOD.....	1066	....	1145.
III. *TRANSITIONAL PERIOD .....	1145	....	1190.
IV. *LANCET PERIOD .....	1190	....	1245.
V. GEOMETRICAL PERIOD.....	1245	....	1315.
VI. CURVILINEAR PERIOD.....	1315	....	1360. *
VII. *RECTILINEAR PERIOD .....	1360	....	1550.

We have thus the work of three consecutive Periods brought into immediate contrast, and as it is, in each case, of a superior character, the comparison is the more

\* The Seven Periods of English Architecture. Bell: London.

interesting and instructive. The portions of the building which belong to these four Periods respectively, are as follows :—

### Norman Period.

NAVE. *Ground-story, with N. and S. Aisles. Clere-story.*

CROSSING. *Four Arches of Crossing ; part of Central Tower.*

N. AND S. TRANSEPTS.

### Transitional Period.

CHOIR. *Ground-story with N. and S. Aisles.*

*Upper part of Central Tower.*

### Lancet Period.

CHOIR. *Blind-story. Clere-story.—Flying Buttresses.*

### Rectilinear Period.

CHOIR. *Windows inserted in N. and S. Aisles.*

TRANSEPTS. *Windows inserted in N. and E. Walls.*

In the accompanying Ground Plan (Plate I) the works of these four Periods are differently figured, after the manner originally adopted by Professor Willis, and are thus distinguished. Those of the Norman Period are coloured BLACK ; those of the Transitional Period, BROWN ; those of the Lancet Period, RED ; and those of the Rectilinear Period, YELLOW ; whilst the destroyed portions of the Norman Work are indicated by ruled lines.

We will proceed to examine these different works in their chronological order :—

## II. NORMAN PERIOD.

---

On approaching the Church in the usual, and, for the purposes of study and description, generally the most convenient manner, that is to say, from the West, we are at once struck with the stately but forlorn appearance of the noble fragment which remains. Cruciform in plan, but deprived, in the destruction of its Nave, of the longest limb of its Cross, the present building consists, mainly, of a large and magnificent Choir, with North and South Aisles—a massive central Tower, carried on the four original arches of the Crossing—and North and South Transepts. Of the Nave also the Easternmost compartment is left, which, whatever were the original cause of the destruction of the rest, appears to have been preserved as affording a necessary abutment to the arches of the Crossing, and as essential to the stability of this portion of the fabric. At present this compartment, stripped of its side aisle, and walled up on its West side in its entire height, and on its North and South sides up to the soffit of its Pier Arches, forms, together with the Crossing and Transepts, a spacious but gloomy vestibule to the Choir, which is the only part of the Church now used for divine worship ; but its fortunate preservation, containing, as it does, the main features of this portion of the building, supplies us with all that is necessary, with one exception, to reproduce the design of the Nave, and thus enables us to complete with tolerable certainty the original plan of the edifice as it left the hands of its Norman builders, with the exception of its two extreme portions at the East and West ends.

Of this original Norman building then, the central portion, consisting of the TRANSEPTS, or North and South limbs of the Cross—the CROSSING, and the central Tower over it,—and a fragment of the Western limb, is alone left standing ; the CHOIR, or Eastern limb, having been replaced by a later structure, and the NAVE, or Western limb, having been destroyed, with the above exception, at a still more recent period.

What the nature and extent of these missing portions of this original design then were, it is our first business to enquire; and this, with the help of the accompanying illustrations, we will at once proceed to do.

On referring to Plate II., which gives a view of the present building as seen from the North West, the outline of the form of the Norman Nave in its entire breadth, or transversely, is not difficult to trace: for, commencing at the point where the ridge of its original roof abutted against the West side of the central Tower, and following the line of the stone weather-moulding, which is still left above the present roof, down to the point where it meets the Clere-story wall, and descending this wall in the angle formed by it and the Tower wall until we come to the String-Course at the bottom of the Clere-story, we shall have no difficulty in continuing the design of this transverse section along the similar weather-moulding of the side aisle roof, which is still left on the West Wall of the North Transept, until we meet the flat buttress, against which the wall of this side aisle doubtless stopped. We thus have the outline of the Nave from the ridge of its roof to the bottom of its side aisle wall completely restored.

We have also the following main features of the general design of the Nave presented to us in this view, namely,—one of its Piers—one of its Pier Arches—one of its Clere-story windows—and, in the West wall of the North Transept, under the weather-moulding of the aisle roof, vestiges of the arch which opened from this Aisle into the North Transept. Exactly similar walls exist on the South side; and by the help of these remains and the ruinous lines of rubble stone work, which sufficiently mark not only the continuation westwards of its aisle walls, but the exact limits of its West front, we are in a position to restore with reasonable probability, the general design of this part of the building.

To the nature of the work we shall have occasion to refer when we come to consider the architectural character of this Norman design; our present object is to trace out its plan.

Returning, then, to the central block presented to us in Plate II., we see on the North side of the central Tower, immediately below its two upper stages, and above the present roof of the North Transept, a gabled weather-moulding, similar to the one we have just noticed on its Western side, and of corresponding pitch, which doubtless

indicates the manner in which the original roof of the North Transept abutted against the Tower on this side. The main walls of the Transept itself with its flat pilaster-like buttresses remain principally as they were originally constructed. The low, broad, circular-headed Clere-story windows of the Nave are seen here repeated at the same level in the upper part of its Western wall, but those which may have existed in the gables and the lower part of its North end have disappeared or been altered.

On the South Transept we have almost identically the same features : we see here again the same gabled weather-moulding of the original roof—windows and buttresses of the same dimensions, and similar character—and the same stopped arch opening from the Transept into the South Aisle. There can be little doubt, in fact, that we have in these Transepts comparatively unaltered portions of the original design.

Thus far we have little difficulty in tracing out the plan of the original Norman Church, and in determining the general aspect and extent of three of the four limbs of its Cross ; but when we turn to the Eastern side of the Crossing in order to make out the plan of its fourth or Eastern limb, we are at once met by the fact, that, a building of later date occupies the site of the original Choir, and it will be seen on reference to the Ground Plan, (Plate I.) that every vestige of Norman work eastwards of the Crossing and Transepts has apparently been swept away to make room for this new Choir.

It is nevertheless remarkable how rarely it happens, that, where a portion of a Church has been utterly rased to make room for a later structure, the builders of the latter have so entirely obliterated all traces of the former as to leave no indication of its earlier existence. Nor are we in the present case, left entirely without evidence upon this point. We have already noticed the existence of the three gabled weather-mouldings, under the shelter of which the roofs of the Nave and Transepts struck the North, South and West walls of the central Tower ; our first step, then, in this direction naturally is to search for the fourth : but inasmuch as the new Choir is a loftier structure than either the Nave or Transepts, it is in vain to look for any trace of this feature above its roof on the outside ; it is on the inside only therefore, if at all, and below this roof, that we can hope to meet with it ; and, if we enter the present Choir, and look back upon its Western wall, that is to say, upon the Eastern wall of the central Tower, we shall there see still attached to that wall, below the vaulting,



what must have been the water table of an earlier building, and what therefore, on this account, as well as from its similarity to the other three in its pitch and its profile, most assuredly *was* the weather-moulding of the roof of the original Choir. In one respect only does it differ from them, in the fact, namely, that whereas the apex of the other three is, in each case, immediately below the string-course of the lower of the two upper stages of the Tower, the apex of this is many feet below that level: from which circumstance we learn, that, whereas the Nave and Transepts were of equal height, the Choir was considerably lower, and therefore was probably without Aisles. Moreover if we follow the course of this weather-moulding to its foot, and scan the face of the wall carefully at the point where it at present abruptly terminates, we shall have little difficulty in detecting the fact, from traces on the masonry, that a wall descending in a straight line from this point to the floor of the Choir on each side, (see Ground Plan, Plate I.) met this Eastern wall of the Tower at right angles, somewhat within the main walls of the present Choir; and that the impost mould of the Norman Choir Arch, which appears now to be cut off abruptly, was originally exactly stopped on each side by these walls. That these two walls were the North and South walls of the original Choir, which was therefore narrower than the present Choir, there can be no doubt: and we are thus enabled to set out the width of the Norman Choir, and the direction of its side walls as indicated in the Ground Plan. (Plate I.)

To what extent these walls were carried, and how they were terminated towards the East we have no present means of judging; but knowing, as we do, that the Apse was the most usual termination of the Choir of a Norman Church, even in this country, in which the East end of Churches of this date are so rarely to be found in an unaltered condition, we may reasonably suppose, that, in the present case, the Choir was so terminated;—and in favour of this supposition we have the following strongly corroborative circumstance. In Norman Churches where the East end of an Apter<sup>\*</sup>al Choir is terminated with an Apse, it is not uncommon to find a similar semicircular Chapel or Apse attached to the East side of each of the Transepts, closely adjoining the North and South walls of the Choir; and Churches thus designed have been called

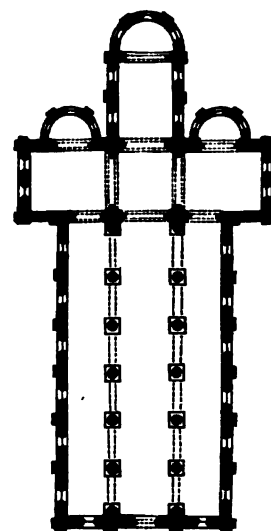
\* "Apter<sup>\*</sup>al"; without aisles.—*Professor Willis*.

by Dr. Whewell in his "Notes on German Churches," Parallel-triapsal : the roofs of these Transeptal Apses, of semiconical form, abut against the walls of the Transept just like an ordinary roof, and the junction is usually marked and covered by a precisely similar weather-moulding. We are therefore induced to recur to our former mode of investigation, and to ascertain whether any remains of such a weather-moulding, or gabled junction are traceable on the East walls of the North and South Transepts. Nor shall we seek in vain ; for on the face of both these walls, on the outside, immediately below the string-course of the upper windows, and above the sloping roof and parapet of the Choir Aisles, are still plainly to be seen the remains of these gabled weather-mouldings, entirely similar in their profile and general character to those we have already examined ; in one respect only do they differ, their pitch is not so quick ; a corroborative proof that they sheltered not the sharp roof of a projecting building, as the others undoubtedly did, but the flatter covering of the spheroidal vault of a semicircular Apse.

This is the last piece of constructional evidence that I have to offer upon the Norman Church, the plan of which, as thus laid down, we may presume to have consisted of a Nave with side Aisles—North and South Transepts with Eastern Apses—and a Choir without Aisles, as shewn in the accompanying Plan, which is identical with that of many other Churches of this Period, and the Eastern portion of which alone is, to a certain extent, conjectural.

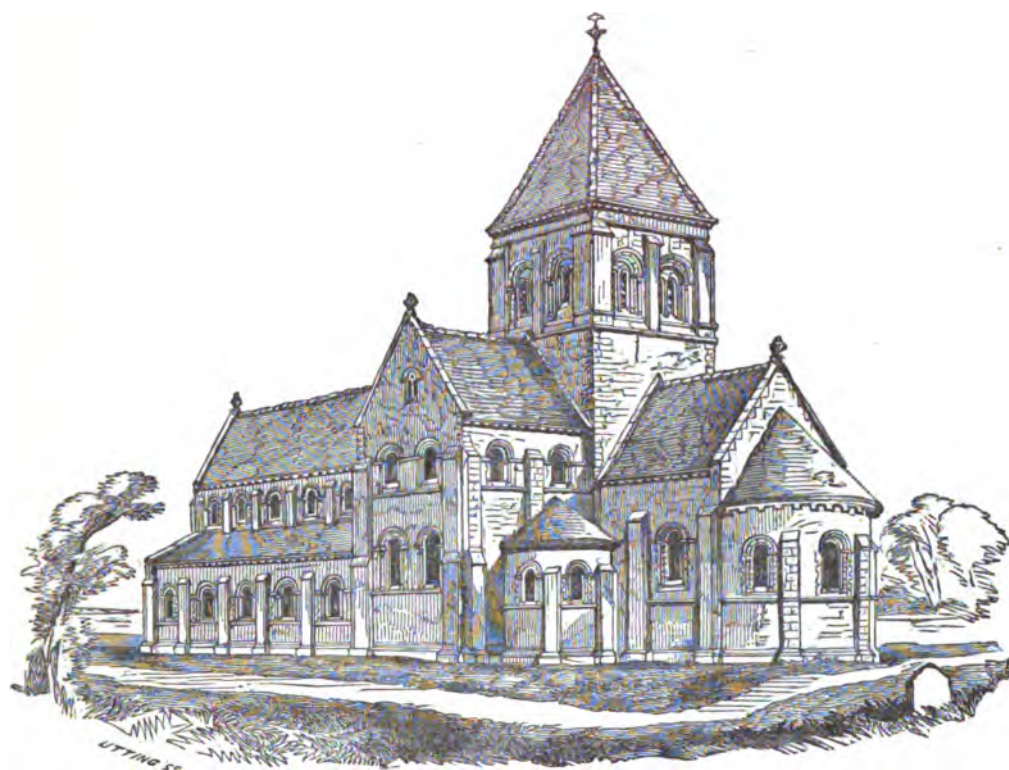
A few words remain to be said of its West Front and Central Tower.

In the Cathedrals and larger Conventual Churches of this Period we not unfrequently find the North and South Aisles of the Nave terminated at their West ends by large and massive Towers, flanking the gabled front of the Nave ; but in Churches of the size of the example before us, this is not so common : and until future examination proves the contrary, we may reasonably conclude, that the outline of its West Front corresponded with that, which we have traced out by means of its weather-mouldings upon the West walls of its central Tower and Transepts.



As regards the Central Tower, it is tolerably certain, that, the upper stage was added in the Transitional Period, and that it originally consisted of a square lantern, formed by its lower stage, and was capped with a low pyramid similar to many yet to be seen in Normandy of this date.

If these suppositions be correct, the original appearance of the Church of St. Mary's at New Shoreham must have been somewhat like the accompanying sketch, which, familiar as it must be in its main features to those acquainted with Continental Architecture, may be taken as probably a fair type of a Norman Conventual Church of the second class in our own country.



We have now to consider the interior of this building, and the character of the work.—

Upon recurring to the Nave, or rather to the single compartment, which is left, we find that the usual tripartite division of a Church vertically into three Stories, common to Cathedrals and Conventual Churches of the first class, does not obtain in

this example ; and that its interior main wall contains only a Ground-story and Clere-story, the Blind-story, or middle story, being omitted ; a circumstance quite in unison with its Apteral Choir, its Apsidal Transepts, and its limited dimensions ; and one which confirms us in pronouncing it a Conventual Church of the second class.

As there can be no doubt that this single compartment is the type of all the rest, we will proceed to review it as representing the *Main idea* of the design of the Nave.

The Ground-story exhibits Piers and Pier-Arches of the true Norman type ; but we may observe, that, although the Piers are cylindrical, and the Arches circular, they are both devoid of that cumbrous character, and rude workmanship, which betoken early work : the cylindrical rolls, which decorate the arches, are well developed between the square-edged mouldings which accompany them ; and the whole of the masonry is well executed and carefully dressed.

The Capitals, in which, both in this and the succeeding Period, architectural character is often principally to be looked for, are designed and executed, with that amount of delicacy and finish which began to distinguish the later buildings of the Norman Period. The square abacus of the impost mould has below it a hollow member, which obtains only in these later buildings ; the entire profile, which is common to most of the buildings of this date, being found, indeed, not unfrequently, in the earlier buildings of the next Period. The lower part of the Capital is ornamented with a feature of almost universal prevalence, the origin of which can be traced to the earliest cushion capitals of the Period, and the employment of which, in one or other of its numerous forms, was never entirely abandoned until the very close of the Transitional Period : its later treatment, however, was always such as to enable us to distinguish, by this token alone, the work, in which it occurs from that of earlier date. In the present example it appears in the form of a series of contiguous inverted cones, the lower part of each being clothed or encased apparently in a delicate pointed collar out of which the cone appears to issue as it rises upwards. (Fig. 1. Plate III.) These coniferous capitals are so common as to have caught the attention of all who are interested in Church Architecture, but the variety of their treatment has not been sufficiently noticed or described : their presence in a building has generally been looked upon as marking, as certainly as the circular arch, the Norman character of the work ;



whereas both features are to be found occasionally in buildings exhibiting in all other respects, the advanced character of late Transitional work. The necking of the Capital is enriched with a series of contiguous beads, and the Hood-mould of the Pier-Arches with an indented saw tooth.

The Clere-story is separated from the Ground-story by a string-course of plain profile, and contains the usual Norman window with a nook-shaft having a plain cubical capital, and cylindrical arch-mould.

The Nave opens to the Crossing with a lofty and handsome circular Arch, which carries a series of richly ornamented arch-mouldings of late Norman character.

Upon entering the Crossing, the effect, which the absence of Aisles in the Choir has had upon the design of the arrangements of this part of the building, is at once apparent. Cross Churches of this date may be classed under three heads :—

- I. *Those in which both the Nave and Choir have Aisles.*
- II. *Those in which the Nave only has Aisles.*
- III. *Those in which all the four limbs of the Cross are without Aisles.\**

In the first and the third of these classes, the height of the Choir, Transepts, and Nave is usually the same, and the four Arches of the Crossing correspond in form and in height : but in the second class—to which this Church in its original condition belonged—the apteral Choir is usually lower than the aisled Nave ; and the Choir-arch of the Crossing is, therefore, also usually lower than the Eastern Arch of the Nave. In such a case the height of the North and South Arches of the Crossing, or those opening into the Transepts, must be adjusted to the level of either the Nave or Choir Arch : in the present instance they correspond as well in height as in their general design with the Eastern or Choir Arch.

The Transepts, like those of most other Norman buildings are extremely plain : on their West walls are to be seen the traces of the arches, which formerly opened into the Aisles of the Nave, and in their opposite East walls are the inserted arches of the Aisles of the later Choir.

\* To this Class the neighbouring Norman Church of St. Peter at Old Shoreham belongs.

The three Arches of the Crossing, not already described, are all of similar design ; they have three plain square orders, unornamented with moulding or carved work, and the plan of their Piers shews the usual alternation of semicylindrical shafts and square masses. In the Capitals of their shafts the chief interest of this part of the building may be said to reside : they are all of the same character and workmanship as those of the Nave and the Western Crossing Arches, and have the same impost mould, but they differ slightly from one another in design : some carry carved work, the device of which is not very intelligible, but the majority have the same cone-shaped ornament which is found in those of the Nave, accommodated in this case to the square block of the Capital,—which in the Nave is circular,—and indented on its face with a slight semi-circular recess. (Fig. 2, Plate III.)

We have now reached the limits of that portion of the work, which, lopped of its extremities, and reduced to a mere trunk, but still grand in its massive simplicity, comprises all that now remains of the original design of St. Mary's Church, as it left the hands of its Norman builders : but before we pass through its Eastern Arch, which at present forms the noble portal to the magnificent choir beyond, we will briefly review the conclusions which we have arrived at in the course of our examination of the building thus far.

The result may be said to be comprised in the three following propositions.

- I. *That the Norman Church, of which the remains still exist, was built after one original design.*
- II. *That this design was carried out at once and without interruption.*
- III. *That it belongs to the latter part of the Norman Period.*

To what has already been advanced upon these points the following considerations may be added.

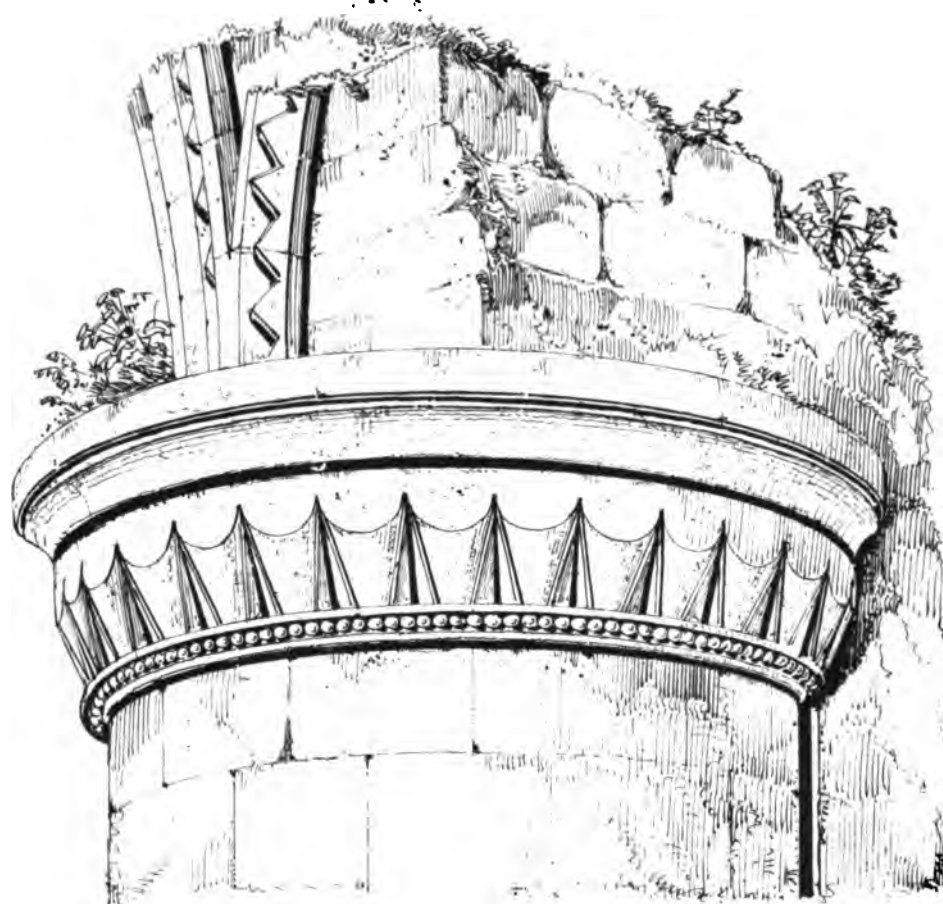
I.-II. The circumstance that the Choir was without Aisles, and lower than the Nave,—the difference in height between the three Arches of the Crossing, which open into the Choir and Transepts, and that which opens into the Nave,—and the more highly ornamented character of the latter, have been adduced as reasons which should lead us to conclude that the design is not of one date ; and it has been urged that,





CAPITALS OF N. PIER OF E. ARCH OF CROSSING.

Fig. II



PIER CAPITAL OF NAVE.

Fig. I.

E. Sharpe del.

PRINTED BY MACGILL, MACDONALD & MACGREGOR, LIVERPOOL.

H. Fielding lith

ST MARY'S CHURCH, NEW SHOREHAM.



after the Choir and Transepts were built, the plan was changed, and the Nave added on a grander scale than was originally intended. But these facts, unsupported by other evidence, are insufficient to bring us to such a conclusion ; for, in the first place, the identical plan here presented to us is that of numerous Churches of the same Period on the Continent ; and the occurrence of an Apterel Chancel, and an Aisled Nave in the same building, is by no means uncommon in Cross Churches in England of the Norman and Transitional Periods. Secondly, though it is true that the Arches of the Crossing, which open into the Transepts, are similar, in their height and profile, to that of the Choir, and differ in these respects from that of the Nave, yet it is no less clear that the weather-mouldings of the roof of the Transepts correspond with that of the Nave, and that the Transepts themselves were always of their present height, which is precisely that of the Nave : they appear in fact to have constituted the connecting link between the Eastern and Western limbs of the design, corresponding with the former in the points above-mentioned, and with the latter in their general elevation and external aspect. Thirdly, although the Nave arch of the Crossing carries ornamental mouldings, which are wanting in the other three, yet the plan of its Piers, the Capitals of its shafts, and the profiles of their impost and base mouldings are identically the same. And lastly, the perfect similarity of the details, carved work, mouldings, materials and masonry of the entire buildings from East to West, and the absence of any appearance in the structure, which might indicate suspension or interruption of the works, leave us no room to doubt that the original design remained unaltered, and was carried out without interruption.

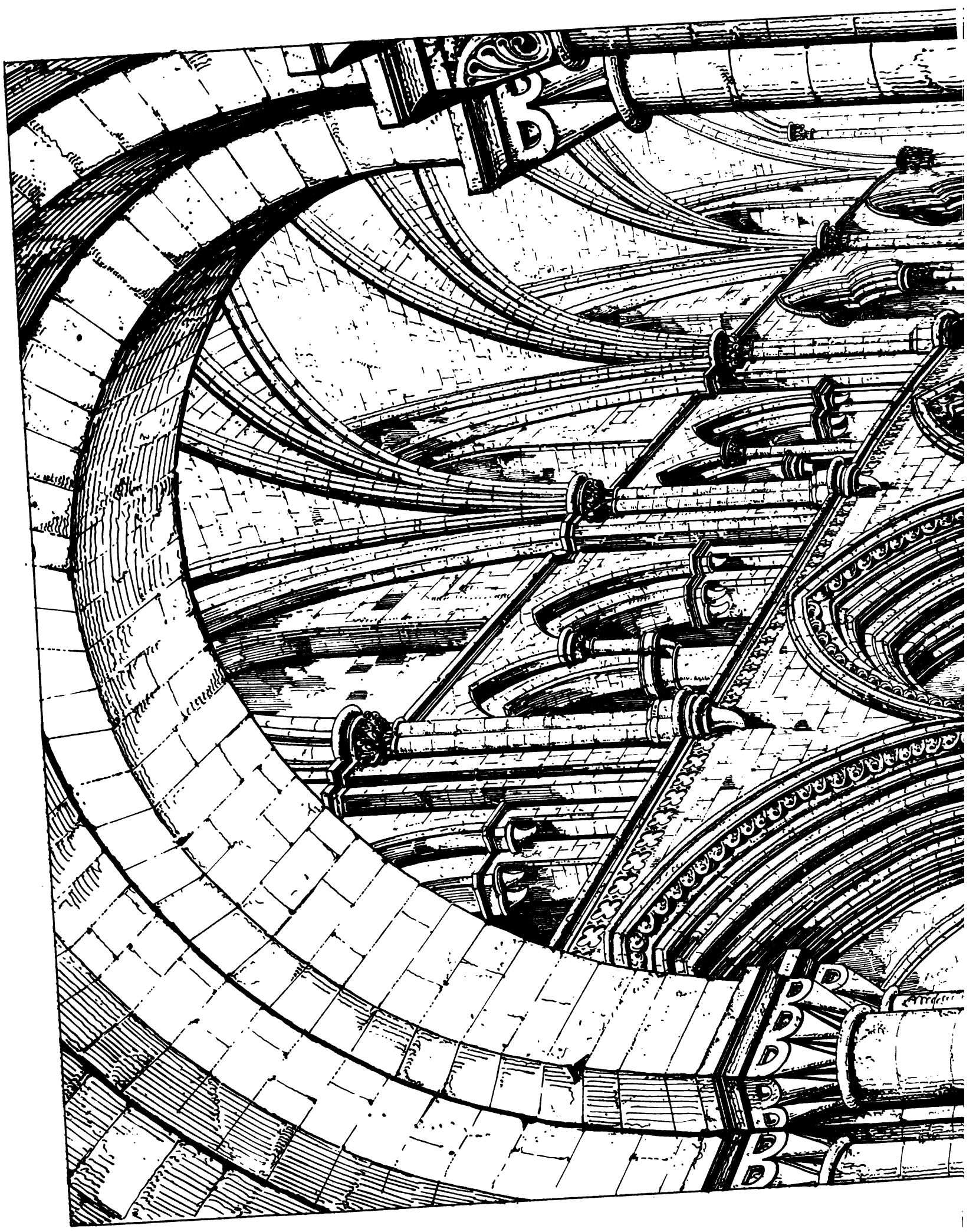
III. Of the probable date of this building a few words remain to be said. It has been already observed that we do not find here the heavy features and coarse workmanship of the earlier Norman structures, as exemplified in Chichester Cathedral, and the neighbouring Church at Bramber ; but that it exhibits the careful finish and increasing delicacy which characterized the later works of the Period, and which are to be found in the Nave of Norwich Cathedral and Castle Acre Priory Church. After a careful consideration of its carved work and moulded detail, I am inclined to look upon it as belonging to the latest class of Norman buildings, and to place the date of its design not earlier than A. D. 1130.

The present West Front of the Church still remains to be noticed. That it was

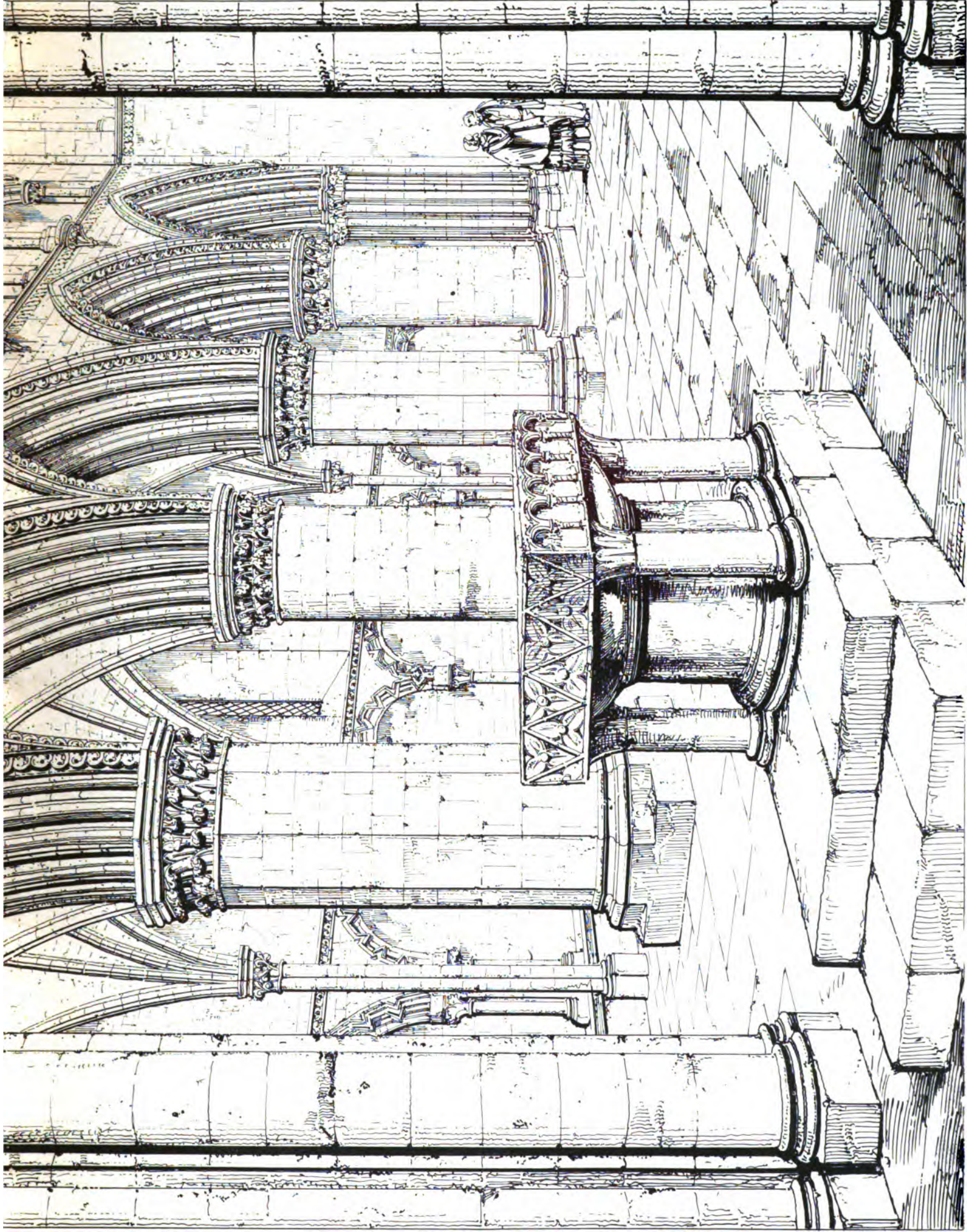
built after the demolition of the Nave there can be little doubt : as its West doorway was evidently constructed in its present pointed form out of one of the richly ornamented orders of a circular-headed Norman doorway, which probably formed the Western entrance of the original Nave. Whether this wall occupies the site of the original screen, which separated the portion of the Church used by the ecclesiastics, from that which was allotted to the people or not, there remains no evidence to prove : nor does it contain, besides this doorway and a modern Rectilinear window, any other feature worthy of observation.

It would be a matter of some interest to ascertain whether the foundation walls of this original building still exist below the surface of the earth outside, and the floor within ; and how far, in that case, the conjectural restoration of its plan given in the foregoing account corresponds with, or differs from, existing remains : and it is to be hoped, if the proposed restoration of the Nave be ever carried into effect, and the floor of the Choir be disturbed for the re-arrangement of the seats, that advantage will be taken of the opportunity to determine whether the Nave had two Western Towers or not ; what were the Eastern limits of the Choir ; whether it was apteral or not ; and whether it possessed, as well as each of the Transepts, an Eastern Apse. Considering how small the number is of parallel-triapsal Churches of this Period in the country, of which the traces still exist, it would be interesting to obtain a verification of the fact, seven centuries after the partial destruction of this Edifice, that the original Norman Church of St. Mary at New Shoreham is to be added to that number as having presented, before it was so disturbed, an example of this arrangement.









E. Sharpe del.

PRINTED BY MACLEOD, MACDONALD & MACGREGOR, ABERDEEN.

H. Fildes lith.

**ST. MARY'S CHURCH, NEW SHOREHAM.**  
**INTERIOR VIEW OF N. SIDE OF CHOIR.**





## III. TRANSITIONAL PERIOD.

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The first view we obtain of the interior of the Choir, as seen through the Eastern Arch of the Crossing, is very striking (Plate IV.) ; we have here evidently reached the most interesting part of the building, of the value and importance of which the general aspect of the exterior gives no promise. We are impressed, at the first glance, with the richness and completeness of the design : we see a profusion of carved work in the Pier Capitals, and deep mouldings in the pointed Pier Arches ; we have the three Stories completely developed, and of good proportion ; we have a handsome triplet at the East end ; and the whole covered with lofty quadripartite Vaulting, springing from elegant vaulting shafts, with floriated capitals and carved corbels ; and we at once perceive that the Choir of a first class Conventual Church has thus been substituted for the simpler design of the earlier Norman Chancel.

We next arrive at the conclusion, that the character of the architecture of the building we have just entered is considerably in advance of that which we have left ; and we should probably be disposed, if we were still content to make use of the

\* \* \* D

fourfold division of Church Architecture, to describe it as an example of the First Pointed Style.

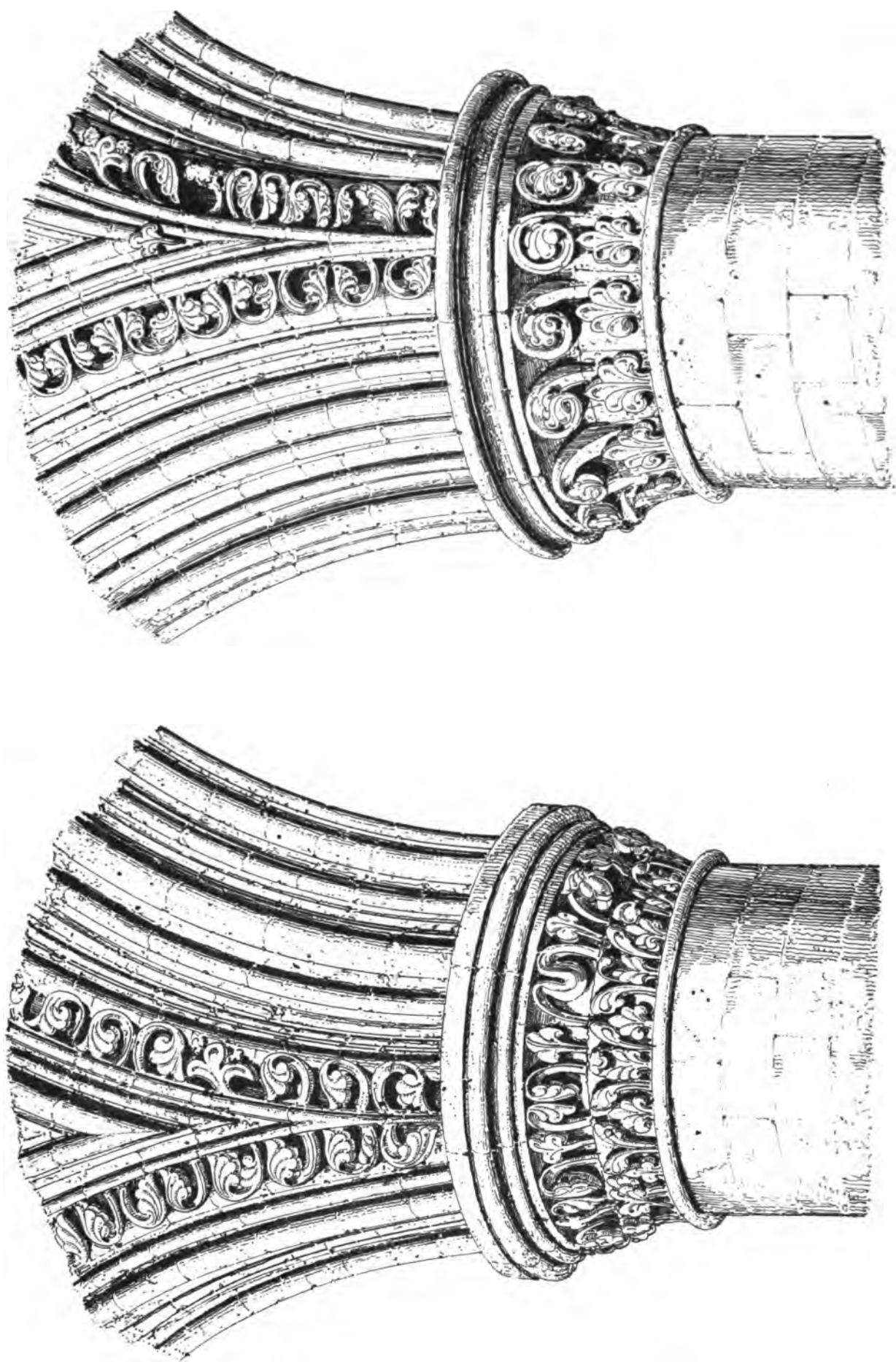
Our first hasty glance of admiration, however, ended, a more careful examination of the work satisfies us, that, the apparent completeness and uniformity of the design is principally due to the preservation of the main lines of the building—horizontal and vertical—throughout the five compartments of which it consists, rather than to the similarity of their component parts. We find in fact, that, the Ground-story and Blind-story of the South main wall differ materially from those on the North side: and, that, in the Blind-story of the latter, not more than two of the five compartments are designed alike; we notice also a marked difference between the foliage and carved work of the Ground-story, and those of the two upper Stories on both sides, which, in the lower Story, have a much stiffer and earlier look than in the upper. We perceive, as we advance, a circular arcade on the walls of the Side Aisles, which exhibits in its decoration a lingering trace of one of the latest forms of the original Norman zig-zag.

We examine the profile of the mouldings of the different parts of the building, and we discover characteristics, which enable us to class those of the upper and lower portions of the work separately, as belonging to two different Periods. Lastly, we turn to that feature, which is usually of so much assistance in investigations of this kind, and proceed to contrast the Windows of the Ground-story and Clere-story;—and we find, first, that, those of the Clere-story are of confirmed Lancet form; and secondly, that, although the whole of the original windows in the side walls of the North and South Aisles have been replaced at various dates by others of later character, in the East wall of the North Aisle one of the original windows of these Aisles still remains; and that this window is circular-headed. Moreover if we turn to Plate IX., which presents a view of the exterior of the East end, we shall perceive, that, in the central portion of the building an arcade also remains, which was probably originally pierced with three windows that lighted the lower part of the Choir.\* This arcade, together with, no doubt, the windows it formerly contained, is also circular-headed. We have already seen that the Pier-arches of the Ground-story are pointed, and that the arcade of the side aisles is circular;—we are therefore

\* One of these arches contains at present a window, but the perforation is one of modern date.





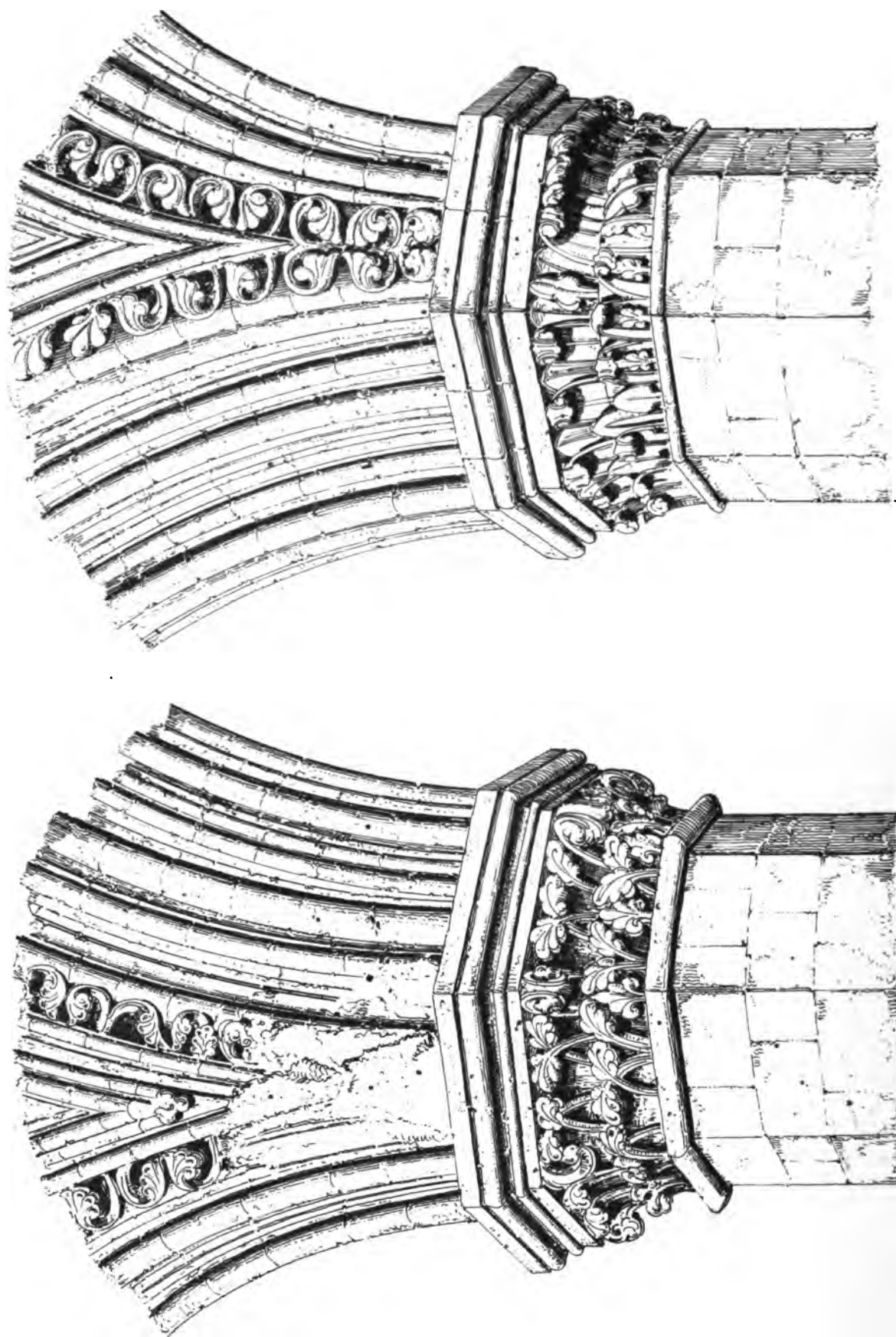


E. Sharpe del.

J. Fleming sculp.

**ST. MARY'S, NEW SHOREHAM.  
PIER CAPITALS. N. SIDE OF CHOIR.**





**ST MARY'S, NEW SHOREHAM.**  
**PIER CAPITALS, N. SIDE OF CHOIR.**

enabled to instance this building as one of those in which the Pier-arches, or *Arches of Construction*, are pointed, and the arcade and window-arches, or *Arches of Decoration*, are circular ; a fact, the occurrence of which in many churches of the Transitional Period has been already recorded.

The result of this investigation, then, enables us to pronounce the Choir to be not all of one date, and to point out, with tolerably certainty, the line of demarcation, which separates the work of the two Periods. Indeed this line may be said to be plainly marked out for us in the building itself ; for if we turn to the interior view (Plate IV.), we shall perceive a band of quatre-foils, which is carried, on the inside, immediately below the crown of the Pier-arches, and under the Blind-story string-course along both the North and South main walls, as well as round the East wall of the Choir ; and on the outside at the same level (Plate IX.) immediately below the upper range of windows ; all that lies *below* this well defined level belongs to the Transitional Period ; all that lies *above* it to the Lancet Period.

Thus to the Period we at present have under consideration belong the Ground-story and North and South Aisles of the Choir, and the arches, which open into the latter from the Transepts ; and we will now proceed to examine in greater detail the principal features of this very remarkable and interesting portion of the building.

The PIERS first demand our attention. The dissimilarity in the design of the Ground-story of the North and South sides of the Choir has given rise to a prevalent opinion that these two portions of the building do not belong to the same period ; it appears to be a matter of difficulty to many to believe that the Piers and Pier-capitals which are represented in Plates V., VI., and those, which are shewn in Plate VII., are of the same date ; but the similarity of the carved work and mouldings which they carry leaves no room for this supposition, which is founded, indeed, upon a difference of effect, that is due to a cause not perhaps hitherto sufficiently recognized.

The Piers of the buildings of the Middle Ages are divisible into two classes, which may be called *Columnar* and *Compound*, terms which explain themselves ; both forms occur in all the Periods of Church Architecture. In the Norman Period, especially where two compartments form one design, the Circular column and the Compound Pier are not unfrequently found alternating throughout the entire Ground-story ; but in

the later Periods this arrangement seldom occurs, although we do sometimes find both forms used contemporaneously in different parts of the same building ; very rarely, indeed, however, is that variety exhibited in the manner in which it appears in the example before us, where the two forms are ranged and contrasted, as it were, on opposite sides of the same building ; the *columnar* Pier occupying the North, and the *compound* Pier the South Ground-story of the Choir. Another mode of varying the Pier, which became very common in all the later Periods, is also seen here, where the Columnar Pier is alternately circular and octagonal.

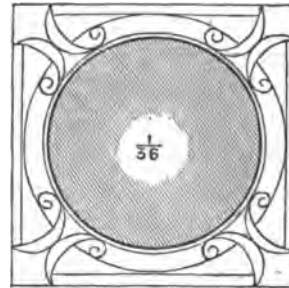
There can be no doubt that in breaking up their heavy circular columns, and solid quadrilateral pilaster masses into Piers in which the hollow square-edged recess and the circular shaft are the principal features, the Norman builders laid the foundation for that extensive change in the arrangement of the details of Church Architecture which accompanied the introduction of the pointed arch ; and we can hardly wonder, though we may smile, at the terms in which an early chronicler, in describing this innovation in the newly built Norman Church of Ramsey Abbey, compares the Compound Pier with its clumsy engaged semi-cylindrical shafts to a bundle of reeds ; terms which have been since erroneously supposed to apply to the incomparably lighter work and slenderer proportions of later times, and which have been adduced as an argument for their greater antiquity and earlier appearance, but which, no doubt, faithfully portray the effect which the first use of the Norman Compound Pier had upon the imagination of those who had been accustomed to the more massive simplicity of earlier work.

Accustomed as we are to see the Circular and the Compound Pier used promiscuously in the same building in Norman Churches, the fact that they in reality belong to two different schools of Art is not forcibly brought before us ; but as Architecture advanced, and the shafts became more numerous, more slender, and more disengaged, the contrast becomes more striking ; and hence arise the doubts which have led to the belief that the Piers and Arches on the opposite sides of the present building are not of the same date.

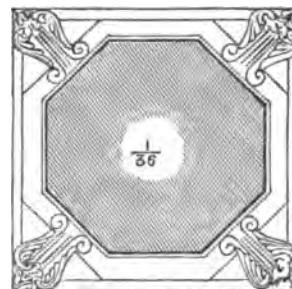
It will be seen from the accompanying illustrations, that the plan of the Compound Piers on the South side, which, with the exception of that attached to the East wall, are all similar, has a flowing outline of very unusual design; whilst the Eastern Respond Piers, on both sides alike, exhibit forms that are much more characteristic of the Period to which they belong.

But it is in the CAPITALS that the effect of the use of the two forms of Pier is more particularly felt. There are few features in the Norman Period more remarkable than those projecting cubical blocks of solid stone, crowning the heavy cylindrical Pier, upon which the square masses of the descending Pier-arch were cushioned.\* Circular below, to meet the column, and square above to meet the arch, these capitals exhibit the various modes in which the Architects of these Periods attempted to adapt and reconcile the one form to the other in the same block. In the Norman Period this was usually done by simply rounding off the lower part of the block, leaving it full, heavy, and projecting, and its outline at the angle convex; in the Transitional Period, by cutting it away, so as to leave the lower part hollow and receding, and its outline at the angle concave.

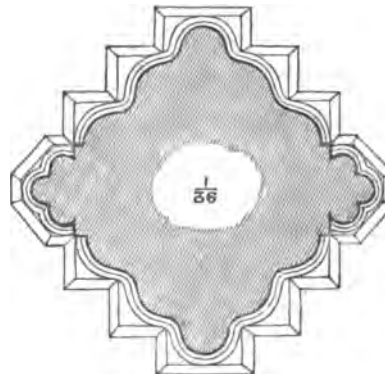
Another mode, however, of designing the capital of the Columnar Pier was not unfrequently adopted in both Periods, in which the difficulty of reconciling the form of the support to that of the burthen was not indeed overcome, but evaded. This was by making the outline of the upper part of the capital follow that of the column; and rendering it simply a concentric enlarge-



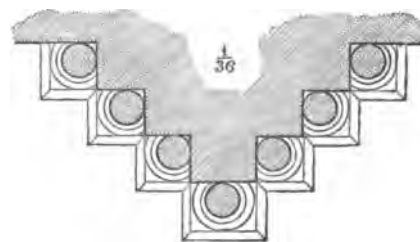
CHOIR PIER, N. SIDE.



CHOIR PIER, N. SIDE.



CHOIR PIER, S. SIDE.

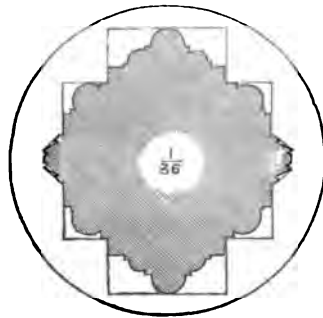


RESPOND PIER, E. END.

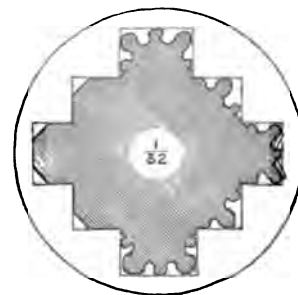
\* Peterborough Cathedral and Waltham Abbey Church contain good examples of the Norman cushion Capital on Columnar Piers.

ment of the latter. To this class belong the Capitals of the Columnar Piers in the Church of New Shoreham ; as well those of the Norman Nave, as of the Transitional Choir. The former consist, it will be seen, (Plate III., fig. 1.) of an impost mould and a necking with a series of cone-shaped ornaments between them ; and the latter of the same members, with two rows of early foliage and carved work in the hollow. (Plate V.) Upon the flat circular seat thus provided was traced the outline of the springing stones of the superincumbent arch. It will be seen at once, that between

COLUMNAR PIERS. PLAN ON THE TOP OF THE CAPITALS.



NAVE PIERS.  
*Norman.*

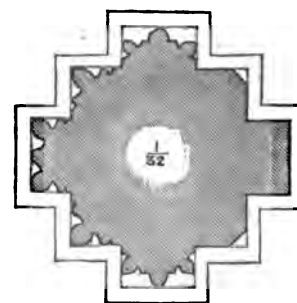
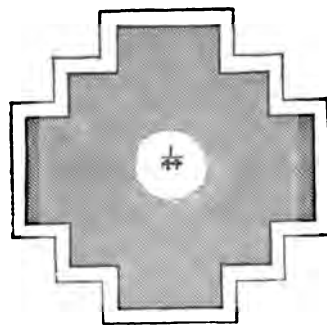


CHOIR PIERS.  
*Transitional.*

these two outlines no analogy whatever exists.

Turn we now to the Compound Pier of the same Periods, as exhibited in the Norman Crossing Arches, (Plate III., fig. 2.), and the Transitional South and East

COMPOUND PIERS.\* PLAN ON THE TOP OF THE CAPITALS.



\* The upper half only of these diagrams is strictly correct ; they represent the Piers that would be formed by doubling the portion of the Crossing Pier which is shewn in Plate III., and so much of the Choir Pier as is shewn in Plate VII.



Piers of the Choir. (Plate VII.) Here each member, or order, of the Arch has its corresponding support, and the relationship between the two is emphatically marked and ornamented by the intervening Capital, the square outline of which faithfully follows that of the member which it carries. The constructive principle introduced by the Arch is here visibly and agreeably communicated to the Pier, and carried to the ground ; the course of the thrust, created at the summit of the Arch by the division there of the weight of the superincumbent wall, is readily traced along the bent lines of the Arch on each side, through the Capital, and down the shaft, to the floor. In the Columnar Pier this visible continuation of the constructive principle is wanting ; all further trace of the descending thrust, intercepted and absorbed by the unbroken lines of the circular capital, is lost sight of at the top of the column. The truth remains ; the circular column, graceful as is its application on a smaller scale to the details of buildings, is, when used as a Pier to carry a main wall, foreign to the spirit of Gothic Architecture. The all-pervading principle of *subordination*, so characteristic of the work of these Periods, and so plainly exhibited in the Mediæval Arch, is totally wanting in the Column. Used originally as the vertical prop of the horizontal beam, it may be doubted whether having attained, as such, its highest development in the excellence of Grecian Art, and having passed through its subsequent debasement in the buildings of the Romanesque Periods, its ultimate employment as a main Pier in the works of Gothic Architecture is not a barbarism.

It is not surprising then, that the Compound Pier, exhibiting, as it does, subordination of parts in its ground plan, and continuity of design in its elevation, should become the favourite and characteristic Pier of all the Periods of Gothic Architecture. It may be doubted, however, whether the several relations of Pier, Arch, and Capital were ever displayed in a more becoming manner in any of these later Periods than they were in the works of the Transitional Period, of which the example before us (see Plate VII.) is by no means one of the least important.

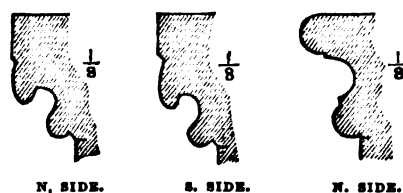
On comparing these Capitals with one another, (Plates V., VI., VII.) we are struck with another remarkable fact ; the carved work with which they are ornamented, consists principally of foliage formed of a cinque-foiled leaf growing on a stiff upright stem, and of a series of heavy volute-like knobs of considerable projection. In the capitals of the Columnar Pier (Plates V., VI.) these are variously disposed

in regular order in two rows in the bell of the Capitals. The comparative boldness with which these ornaments are carved, and the relief which they exhibit sufficiently distinguish them from the earlier surface work of the Norman Period; but in the general arrangement of the design no great advance is perceptible. In the Compound Pier, on the other hand, (Plate VII.) the disposition of this carved work is the most striking feature of the design. Here we see, in the upper example, the foliage, although of the same stiff and ungainly character, arranged in the manner which became so distinguishing a mark of the capitals of the Lancet Period, growing, as it were, out of the shaft, and disposed symmetrically on each side of the neck; and in the lower example, in the elongated capitals of the detached shaft, we recognize in the stiff series of bulbous floriated volutes, which it carries, the early type of that double row of floriated ornamentation, which under different forms characterized the Capitals of all the succeeding Periods.

Thus we see that the Compound Pier presents, in the projecting Capital of its engaged and disengaged shafts, a field of limited size, exactly suited to the development of the revived art of carving highly-relieved and detached foliage, just when such opportunities began to be sought for: and in no building is the superiority, in this respect, of the capital of the Compound Pier over that of the Columnar Pier better exhibited than in the one before us.

We have now only the Imposts\* of these Capitals to examine. Square in plan in the Compound Piers, and with a square abacus—the almost invariable form of

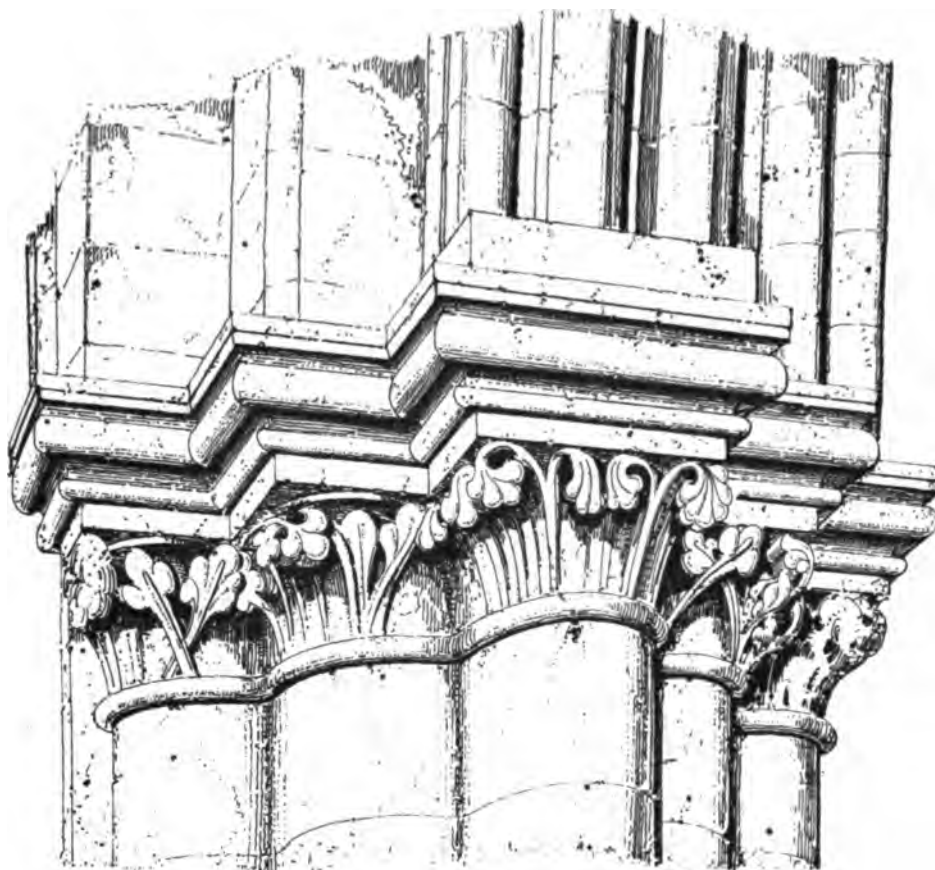
IMPOST MOULDINGS OF CHOIR PIERS.



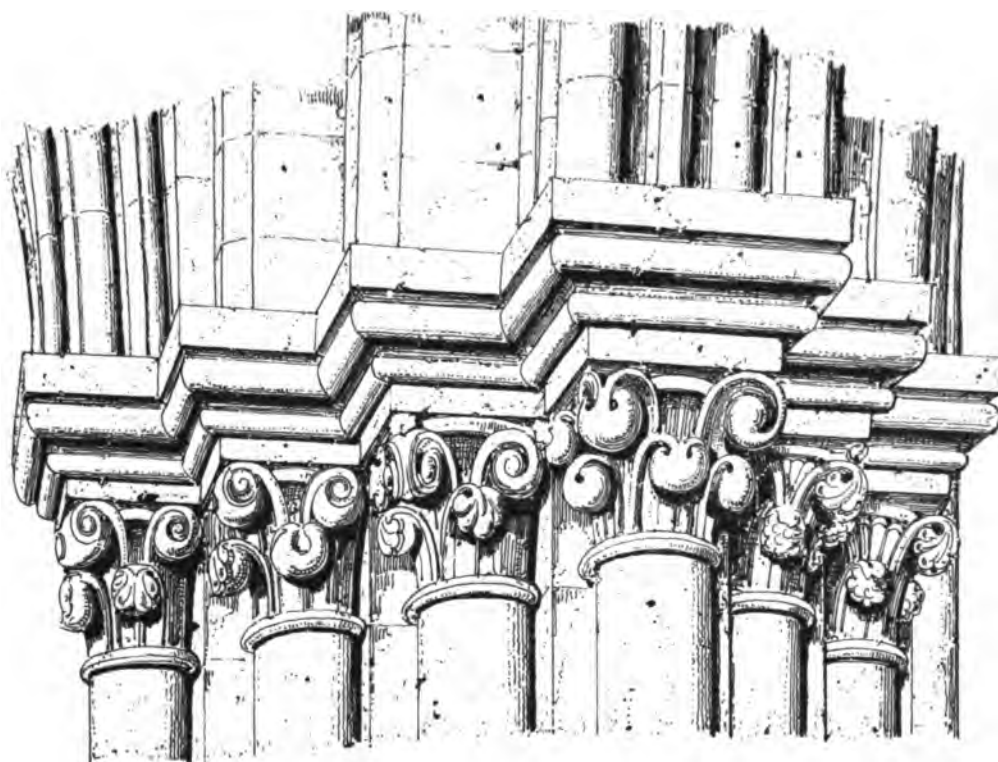
the Impost of this Period—the profile which they carry is peculiar. Although not identically the same they are very similar throughout the entire series, on both sides,

\* This term is here used—in the sense in which it is commonly understood—to designate the uppermost order of the mouldings of a Capital.





PIER CAPITAL. S. SIDE OF CHOIR .

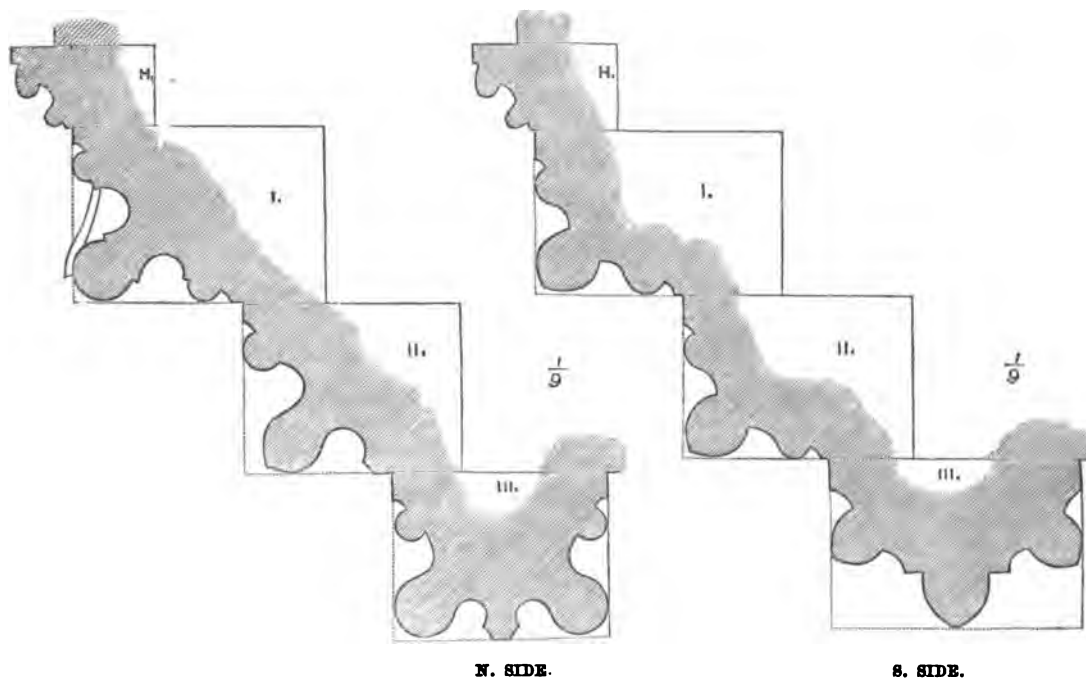


CAPITAL OF RESPOND PIER. N. SIDE OF CHOIR.

with one exception, this occurs in the capital of the Columnar Pier on the North side, nearest the East end, in which the profile is altered, and the abacus is round.

The PIER-ARCH MOULDINGS are of two kinds ; those on the North side differ from those on the South ; but in their general character they are much alike, and their Hood-moulds, the profile of which, it will be seen, is similar to that of the

PIER-ARCH MOULDINGS.



Impost-mould of the Capitals, are identically the same. If we contrast these regularly formed mouldings with the heavy cylindrical rolls, which decorate the Pier-arches of the Nave, we shall at once perceive the advance that was made in this Art during the half-century which intervened between the construction of the Nave and the Choir : these Arches contain, as usual, three orders and a Hood-mould ; the mouldings are few and simple, but well relieved ; and each order retains the square form, which prevailed throughout the Period. The first order on the North side carries a rich floriated ornament over a hollow. (Plates V. VI.) The side of the Arch represented in the accompanying woodcuts, is that which faces the Centre Aisle ; the orders which face the Side Aisles are left plain and unmoulded, as may be seen in Plate VII.

\* \* \* E

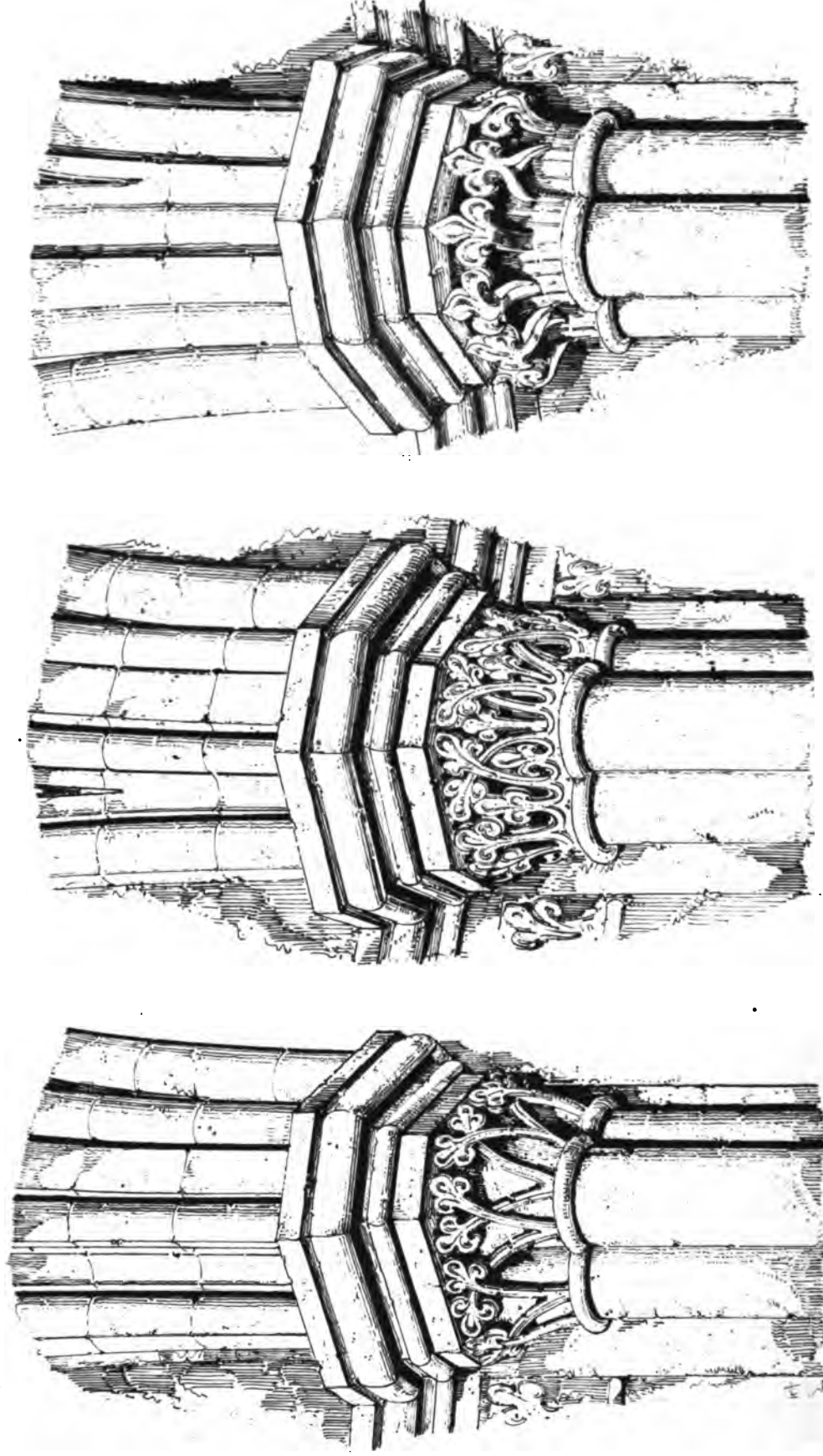
The SIDE-AISLES of the Choir are not the least interesting parts of the fabric : with the exception of the inserted windows, the whole work, including the Vaulting, belongs to the Transitional Period. The walls are adorned with a circular-headed arcade, of which parts may be seen in the Interior View. (Plate IV.) The single order of which the arch is formed, is similar in profile to the first order of the Pier-arches on the North side : and it has what may be called an intermittent zig-zag lying, in the same way, over its first hollow. The shafts of this arcade rest on a seat which runs round the whole of the Side-aisle walls. Above this arcade is a String-course carrying a rich floriated ornament in its hollow.

The VAULTING-SHAFTS, as well in the Side-aisles, as on the South side of the Choir, deserve especial notice. There can be little doubt, from the circumstance that the whole of the Piers of the South Ground-story have Vaulting-shafts on their North side, that, when the builders of the Lancet Period covered the Centre Aisle with simple quadripartite Vaulting springing, on the South side, from these Vaulting-shafts, and, on the North side, from Corbel-shafts descending no lower than the Blind-story string-course, they followed pretty faithfully the original design of the Transitional Period : these Vaulting-shafts consist principally of a triple cluster of light engaged shafts (see Woodcut, p. 21) ; an arrangement, which was rarely departed from in the two following Periods.

The Capitals of these Vaulting-shafts, all of different design, contain an admirable series of illustrations of the early efforts in this particular department of Mediæval Art : the forms of the foliage are all conventional, and pretty much after the same primitive type ; but they are varied and original, and exhibit, in a striking manner, the inventive genius of the builders of this fertile Period ; three examples of this series are given in Plate VIII.

The two Arches at the West end of the Side-aisles (marked J. on the Ground Plan, Plate I.) are extremely elegant examples of the work of the Transitional Period ; their plan is like that of the Respond Piers at the East end ; their Mouldings are similar to those of the Ground-story of the Choir, and the character of their floriated Capitals resembles that of the rest of the Choir. The remarkable manner in which the Transept walls, in which they stand, as well as the Eastern Crossing Piers, and indeed the whole of this line of wall from North to South, have been altered and





E Sharpe del.

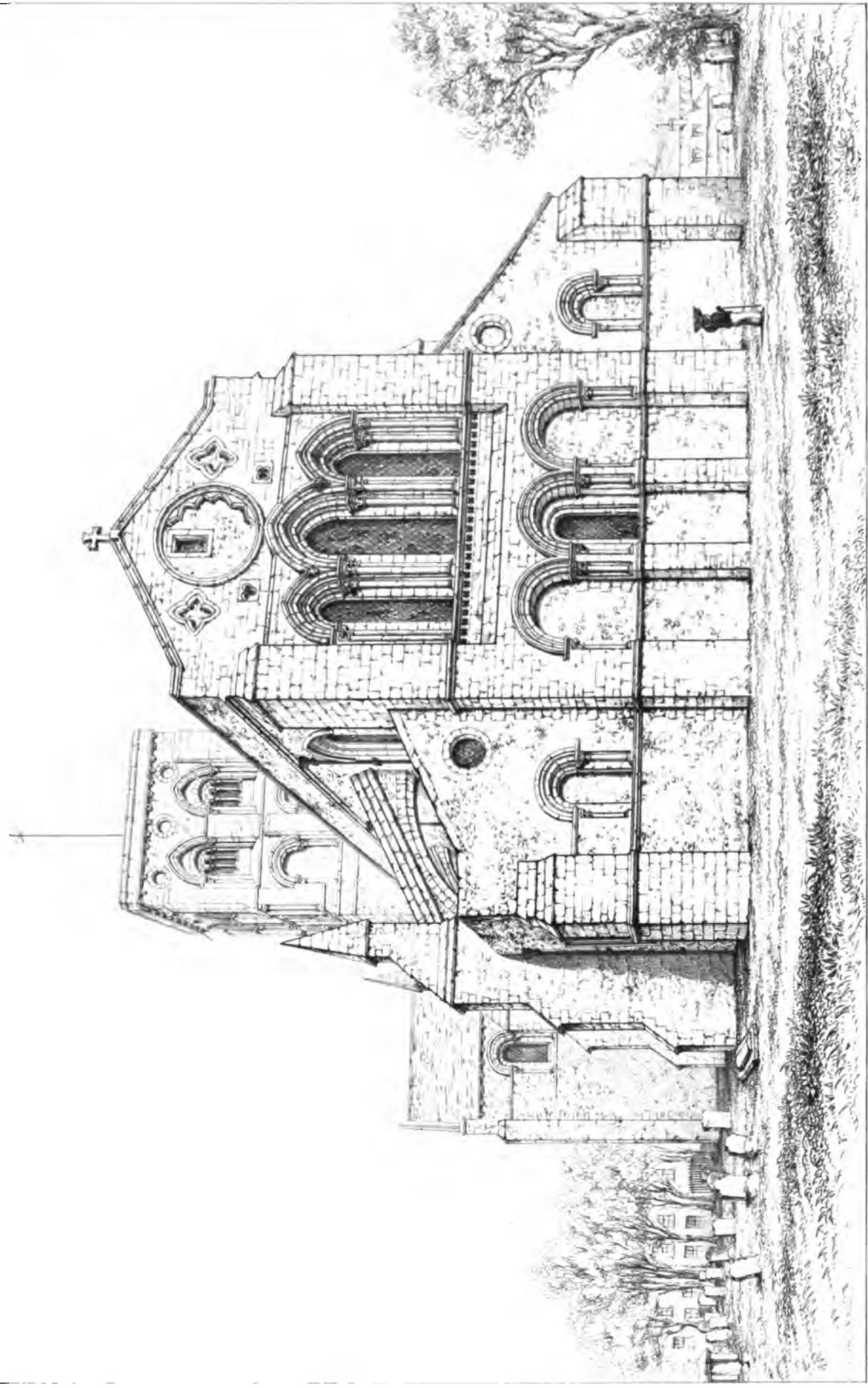
H Fielding lit.

**ST. MARY'S, NEW SHOREHAM.**

VAULTING SHAFT CAPITALS. S. AISLE.







G B Smid. sc.

E Sharpe del.

ST MARY'S CHURCH, NEW SHOREHAM.

SE View.

patched, taken down and re-built, can be seen on referring to the Ground Plan, (Plate I.) In attaching the new work to the old, a settlement of the walls has apparently taken place, the effects of which are sufficiently plain in the dislocation of the arch-stones of that arch which opens from the North Transept into the North Aisle.

The FONT, standing at present at the entrance to the Choir, (see Interior View, Plate IV.) deserves especial notice. The type followed is that of by far the greater number of the Fonts of the County, of which it may be said to be one of the finest examples. It consists of a large square basin carried on a heavy central column and four angle shafts. The sides of the basin are ornamented with a circular-headed arcade, and floriated ornaments in triangular panels of slight relief. The whole is of dark-coloured Sussex marble, and of considerable size : it belongs to the Transitional Period, and is probably of the same date as the Choir.

It may be well to take a glance at the exterior of the Choir, before we proceed to examine the works of the next Period. In the exterior view of the East end, (see Plate IX.) we see at once, as readily as in the interior, the line which separates the work of the Transitional Period from that of later date.\* On the walls of the side aisles, notwithstanding the mutilations and additions of later times, which have gone far to obliterate and deface the original aspect of the exterior compartments, we can still trace fragments of the String-course, which originally ran below the sill of the windows : as well as, here and there, the flat Pilaster-strip which divided the Compartments ; and the early Corbel-table and plain Parapet, which crowned them. Moreover, in the Easternmost Compartment of the North Aisle, we have a tolerable restoration of one of the original Windows ; correct probably in its general proportions, its nook-shaft, and its arch mouldings ; and faulty only in the Norman character which has been erroneously given to the capital of its nook-shaft.

As regards the probable date of this part of the building, there can be no doubt, notwithstanding the appearance of the circular arch,—the square abacus,—and a reminiscence of the Early zig-zag, that it belongs to the latter part of the Transitional

\* The windows at the East end of the North and South Aisles are shewn as they, in all probability, originally existed.

Period ; judging from the advanced character of the carved work, and guided more particularly by the forms of the mouldings, I am disposed to consider that the second Choir of the Church of St. Mary was designed about A. D. 1175.\*

#### IV. LANCET PERIOD.

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Whether the building, which we have thus carefully examined in detail, was ever completed according to its original design must remain a matter of doubt, as it is certain, that, if it were so completed, no traces whatever of its existence are left above the line of demarcation already pointed out : but other considerations render it likely that this was not the case.

We have seen that the original Choir of the Late Norman Church, which was commenced probably about A. D. 1130, and completed, we may reasonably suppose, before A.D. 1140, was replaced by a new structure of Late Transitional character about A.D. 1175 ; and we may conclude, in that case, if the means were abundant, and no accident occurred to delay the work, that the Ground-story and Side-aisles, as we now see them, would occupy some six or eight years in their construction, judging from the speed at which we know such works to have been carried on in those times : this brings us to about A.D. 1182, or to within a few years of the close of the Transitional Period : now the character of the detail of the whole of the superincumbent work leads us to believe that it belongs to the early part of the Lancet period ; we are therefore either reduced to the supposition that the upper parts of the building were completed according to the original design,—destroyed without injury to the rest,—and rebuilt according to a new design within the short interval of time that must have elapsed between the completion of the Ground-story and that of the Vaulting, or led to the more reasonable conclusion, that, difficulties arose which interrupted the progress of the building ; and that, on the completion of the Ground-story and the

\* Elevations of the Ground-story of the South side of the Choir, and of the arcade of the Side-aisles, with details of the Piers and Arches, are given in Brandon's *Analysis of Gothic Architecture*.

Vaulting of the Side-aisles, the works were suspended for some time, and afterwards resumed, with a change of design, in the beginning of the thirteenth Century.

On continuing our examination of the interior of the Choir, which, in the last section we brought up to the top of the Pier-arches of the Ground-story, we are first struck with the band of quatre-foils, already alluded to, which runs immediately above them, and below the Blind-story String-course (Plate IV.) : its position, and the mode of its execution are both unusual ; it is not divided by mouldings into panels, but is simply sunk on the surface of the course of masonry which intervenes between the top of the Arches, and the String-course : it may indeed have been worked after the stonework was set : it runs round the North, South, and East sides of the building on the interior, and re-appears again at the same level on the outside, below a similar String-course at the East end. That this band of quatre-foils belongs, not to the Transitional, but to the Lancet Period, there is no doubt ; and it appears to have been thus placed to limit and mark the termination of the earlier and the commencement of the later work ; and—if our previous supposition be correct—to record, as it were, the suspension of the works in the 12th Century, and their resumption according to a new design in the 13th.

The whole of the structure, then, which rises in two Stories above this well defined horizontal line, together with the elegant quadripartite Vaulting, which covers it, and the four solid buttresses, which flank and support it, belongs to the Lancet Period. Although, however, it remains to us just as it left the hands of its builders without insertion, addition, or alteration, it can hardly be supposed to be the result of one uniform, original design. We shall find if we compare the different compartments of the Blind-story with one another, that, although the whole of those on the South side are alike, they differ entirely from all on the North side, and that of those on the North side, (Plate IV.) two only, the two Easternmost, are exactly similar, the other three being varieties of a third design.

Of these three designs I look upon the last-mentioned, that, namely, of the three Westernmost compartments on the North side, as the earliest.\* Differing, as it no doubt does, from the original Transitional design, it still bears marks, which would

\* Three plates illustrating this design are given in Colling's *Details of Gothic Architecture*.

lead us to class it amongst the earliest works of the Lancet Period. Its plain chamfered Arches, its square Capitals, and simple bell-shaped Corbels, are indications of this kind : and the manner in which the face of the wall is set back, and Clere-story and Blind-story comprised under one arched recess having a continuous moulding at its chamfer edge, that runs through the upper string-course to the floor of the Blind-story—a fashion common in the later works of the Transitional Period, but discontinued in the richer examples of the following Period—tends also to confirm our opinion of its early character.

There is a certain degree of elegance and boldness of conception in the different parts of this uncommon design, which renders it by no means the least interesting part of the building. The independent and distinctive manner, in which the support of the two orders of the double arch is provided for, is worthy of observation ; and the short Corbel-shaft carrying the first order, planted against the face of the second, and terminating in the capital of the larger shaft which carries that order in the central compartment of the three, is perhaps unique.

The execution, however, of this remarkable composition appears to have been suddenly interrupted after these three Westernmost compartments of the Blind-story were completed ; and in no other part of the building, with a single exception, do we find a trace of the same spirit ; on the South side, it is true, there appears in the Blind-story, the same singular twisted corbel that occurs so frequently in these compartments, but it is evidently both an imitation and an after-thought, for the bases on which the shafts were to rest, of which the corbels are the substitutes, have been provided, and remain, without a use.

The interval that elapsed on this occasion between the suspension of the works and their resumption cannot have been great ; when recommenced they appear to have been carried on to completion without further interruption. The two Easternmost compartments of the Blind-story on the North side were probably first constructed, and the Blind-story on the South side immediately afterwards. In continuing our survey of this part of the building we perceive at once, that, in these two remaining Compartments (Plate IV.) the design has been changed : the wall is no longer recessed, nor the intervening space entirely occupied by the arched openings : the design is one of less pretension ; a moulded trefoiled arch of one order, resting on a single shaft,

pierces the wall of the Blind-story ; its mouldings are deep and well defined, and the foliage of the floriated capital of its soffit-shaft graceful and of good relief.

The design of the two upper Stories on the South side, throughout the whole of the five compartments, is uniform : in the Blind-story a single arch of one moulded order, resting on the plain twisted corbels already referred to, covers a subordinate arch of perfectly plain character, which pierces the wall ; and above, a plain and rather wide Lancet window, similar to those on the North side, lights the Clere-story. There can be little doubt that the whole of this work is of one date, and belongs to the commencement of the 13th century.

The East end is a design of considerable beauty, (see Plate IX.) but its chief merit consists in the admirable manner in which the upper work of the Lancet Period has been adapted to the lower work of the Transitional Period. The reduced proportions of the triple Lancets, which, repeating under a more elegant form the idea presented in the circular-headed arcade below, would have descended, had the space been free, like those at the East end of Boxgrove Abbey Church, probably to the lower string-course,—the square form of the impost mouldings of the capitals of the window shafts,—and the arrangement of the arch-mouldings and piers of this upper arcade indicate, if not an early continuation of the work, a closer assimilation of its details to the character of those below, for the purpose of producing a harmonious whole, than is usually found in buildings of this date.

The third or gable Story, necessarily low, contained originally a circular foliated window of great beauty, the design of which, although apparently obliterated by the stone-work with which it is filled, may possibly be found to be capable of correct restoration. We can hardly quit this front without noticing the occurrence in this gable of two of those elegant quatre-foiled recesses, with which the builders of the Lancet Period delighted to relieve their blank wall spaces, and contrasting them with the earlier attempts of a similar kind exhibited in the plain circular perforations to be seen in the gables of the side-aisles, and below the parapet of the Tower, which are so frequently in the buildings of the Transitional Period.

One feature now only remains unnoticed in the view before us, (Plate IX.) and it is one that forcibly recalls our attention to the only work of any importance in the interior yet undescribed. This feature is the heavy solid vertical buttress, which,

undisguised in its use, and unadorned with a single moulding, crocket, or other architectural ornament, carries the flying buttress, which props and sustains the Vaulting of the Choir. In the insertion of these buttresses, of which there are two on each side, no idea of adapting them, in any way, to the original design of the building appears to have been entertained : unceremoniously breaking in upon the low wall of the Side-aisle,—the original appearance of which, with its flat pilaster-like buttresses, its deeply-cut corbel-table, and neatly-moulded, round-headed windows is now scarcely to be recognized,—they may nevertheless be said to contribute a certain degree of picturesque massiveness to the entire building. It is interesting to contrast the rude simplicity of these ponderous supports with the elegant proportions and delicate finish of the work which they sustain, forming, as they do, parts of the same design.

THE VAULTING of the Choir, the last and crowning work of this noble building is, in its construction, of that simple character, derived from the Norman, and uniformly practised during the Transitional Period, to which Dr. Whewell has given the term *quadripartite*. The moulded groin-ribs, the triple vaulting-shafts, and their floriated capitals with deep round impost-mouldings, all bear characteristic marks of the Period to which they belong ; and the whole of its details may very instructively be contrasted with those of the same description of Vaulting of the Transitional Period in the side aisles of the Choir. It is indeed precisely in contrasts of this kind, where, as in the present instance, a space of not more than thirty or forty years intervenes between works of a similar kind, in the same building, that true knowledge of the real progress of Art through any particular Period is to be gained : and the lessons to be learned by the Architectural Student who diligently compares the similar portions of the works of the Late Norman, Late Transitional, and Early Lancet Periods in St. Mary's Church, will be found to be invaluable in this respect.

As regards the date of these different works of the Lancet Period, it may be asserted, that, they belong to the Early part of the Period : the three Westernmost Compartments were probably constructed about A.D. 1190 and A.D. 1200, and the rest about A.D. 1200 and A.D. 1210.

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Of the works of the remaining Periods little requires to be said, consisting, as they do, simply of a few windows inserted in the place of those originally existing. At the same time that the large buttresses of the Choir were erected, some of the windows of the North Aisle appear to have been disturbed; three of these were replaced with broad Lancet windows (see Ground Plan, Plate IV.) and a fourth was afterwards added apparently in the Geometrical Period. Whether in the South Aisle similar alterations took place it is impossible to say, as the whole of the five compartments on this side now contain windows of Rectilinear design inserted within a comparatively recent period: and to the same period are possibly also to be attributed the remaining three-light Rectilinear windows of the West end and South Transept.

## CHAPTER IV.

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### DOCUMENTARY HISTORY.

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THE Parishes of Old and New Shoreham adjoin one another; the former contains an area of 2077 acres, the latter—the smallest in the Rape of Bramber—an area of 66 only.\* Their Churches lie within a mile of each other on the East bank of the River Adur: they are both Cross Churches, and both date, in their earliest parts, from the Norman Period; but the disproportion, which exists in the extent of the respective Parishes, is exhibited inversely in the size of the two Churches, that of St. Mary at New Shoreham having been designed, from the first, on a much larger scale than that of St. Nicholas at Old Shoreham. This would easily be accounted for, did it appear probable that the former was attached, at any time, to some large religious house or favoured Conventual establishment; but this does not appear to have been the case; no record exists of any such foundation, of so early a date, and no traces are left of any adjoining domestic buildings. Nor does it appear that St. Mary's was the earlier foundation, or Mother Church; such slight documentary evidence as we possess would

*a* Cartwright's *Sussex*, vol. II., p. 56.

lead us, on the contrary, to the opinion that the Church of "Soresham," recorded in the Domesday Survey, was the Church of St. Nicholas, and that the "Chapel," which is mentioned in the subsequent Ecclesiastical Taxation of Pope Nicholas IV., (circa A.D. 1291) as dependent upon this parent Church, was the Church of St. Mary. That the latter afterwards acquired distinctive Parochial rights and privileges there is no doubt: but we have nothing to shew on what account, or at what time this change took place.

The Chronicles, and documents contained in the archives of the larger Conventual and Cathedral foundations, are the sources from which the information that we at present possess, relating to the history of the construction and re-building of the Churches of these times, is principally derived; it is not unnatural that the chief attention of the historians, who collated these accounts, should be directed to the transactions of the communities to which they severally belonged, and to the history of their own Abbey Church, rather than to the records of the Parish Churches of the surrounding districts; and to this circumstance is probably due the fact, that, of the numerous Parish Churches, which are so thickly scattered over the face of the kingdom, very few possess an authentic history, or even a single record relating to their original construction, or subsequent alteration.

In the absence then, in the present case, of any such direct historical evidence derived from Ecclesiastical sources, we must seek in other pages for that information which may enable us to account for the erection, in so small a Parish, of an edifice, which, on account of its size and its architectural pretensions, may be said to rank amongst Conventual Churches of the second class; but which, we have already stated, there is no good reason to believe was, at any time, more than a Parish Church.

It appears probable that the manner in which the means were raised for building and endowing the Churches of the Middle Ages in this country, did not differ greatly from the practice of modern times in this respect. Where no considerable Conventual or Capitular resources were available for this purpose, we find that the Parish Church usually owed its origin or restoration in the rural districts, to the piety of some powerful owner of the soil; and in the Towns, to the donations of the wealthier members of the large trading communities, and the contributions of the faithful. We turn, then, to the secular History of the times to ascertain whether in the district, in

which these two Churches are situated, any such means of assistance were at hand at the time when their earliest portions may be supposed to have been built.

The County of Sussex was divided into six Rapes ; and in each of these Rapes was situated, at the time of the Norman Conquest, a Castle, the residence of its chief Lord or military commander. Of the three hundred and eighty seven manors contained in these six Rapes, three hundred and fifty three were wrested from their Saxon owners by the Conqueror, and conferred upon five of his warlike companions, of whom four were connected with him by birth or by marriage; the fifth, was William de Braose, a Norman commander, whose castle and estates at Braose or Brieuze, as it is now called, were in the immediate neighbourhood of William's own Castle of Falaise in Normandy. Upon this nobleman were conferred the Castle and Rape of Bramber, in which Shoreham was situated, and the thirty eight manors which it contained.\*

The Castle of Bramber, the ruins of which still exist, became, it appears, the permanent residence of this powerful family ; it stood on a rocky eminence on the West bank of the river Adur, immediately opposite to the small village of Beeding, within a mile of the Town of Steyning, and four miles distant from New Shoreham.

The Pedigree of the Lords of Braose from the Conquest to A.D. 1230, is as follows :

- I. WILLIAM DE BRAOSE.
- II. PHILIP DE BRAOSE ; son of the former.
- III. WILLIAM DE BRAOSE ; son of the former.
- IV. WILLIAM DE BRAOSE ; son of the former ; died A.D. 1212.
- V. REGINALD DE BRAOSE ; third son of the former, succeeded A.D. 1218 ; died 1222.
- VI. WILLIAM DE BRAOSE ; son of the former ; died A.D. 1230.

I. WILLIAM DE BRAOSE, the first Lord of Bramber, in the 10th year of William the Conqueror, made a gift of certain properties to the Abbot and Monks of the Church of St. Florence at Saumur, in Anjou ; and amongst these endowments we find the names of the following Churches in Sussex, namely :—St. Peter de Selâ, St.

\* Horsfield's Sussex, vol. I., p. 77.

Nicholas de Brembriá, St. Nicholas de Soraham, and St. Peter de Veteri-ponte. The whole of these four Churches lay between the Castle of Bramber and the mouth of the Adur: the Church of St. Peter of Sele was in the village of Beeding; that of St. Peter at Vipont, now destroyed, is supposed to have been in its immediate neighbourhood, at the end of the bridge which there crossed the river; and the two Churches of St. Nicholas, at Bramber and Shoreham, were doubtless the then existing Parish Churches of those two places. In consequence of these donations, the Abbey of St. Florence established at Sele a small Priory of Benedictine Monks, to which the above-mentioned Churches were all attached; and the deed, which has just been mentioned, forms the Charter of Foundation of Sele Priory, and lies now, with others referred to below, in the Archives of Magdalen College, Oxford, to which Foundation this Priory, with its dependencies, was annexed by Bishop Waynfleet in the year of our Lord 1459.

This document is interesting in more than one respect: it proves, in the first place, that, in the year in which it was prepared, A.D. 1075, Churches existed in the four parishes therein mentioned; it is not improbable that these were Churches, which, as lying in the immediate vicinity of Bramber Castle, had been erected in the course of the nine years that had elapsed since the Conquest, by William de Braose himself; and we are naturally led to enquire whether the existing structures contain any remains of these early buildings. The Church of St. Nicholas at Old Shoreham is, for the most part, a Norman building, restored, it is true, in modern times, in so complete a manner as to render the authenticity of many of its original features somewhat questionable; but enough remains to leave no doubt, that it belongs to the latter part of the Norman Period, and that no portion of it could have existed so early as the Eleventh Century. Of the Church of Vipont no traces remain; whilst the oldest part of the Parish Church of Beeding, which is said to occupy the site of the original Priory Church of St. Peter of Sele, dates from the end of the Twelfth Century. But in the Parish Church of Bramber we find in what remains of the four Arches, and Piers which originally carried the Tower placed over the Crossing, but which now enclose the Chancel, a veritable portion of Early Norman work, which may, with great probability, be looked upon as part of the original Church of Saint Nicholas conveyed by the first Lord of Bramber to the Monks of St. Florence, and built by him shortly before this act.

This deed also proves another fact, namely, that, at the time this gift was made, the Church of St. Mary was not in existence, as it would otherwise, no doubt, have been mentioned in connection with the older Church of St. Nicholas.

II. PHILIP DE BRAOSE succeeded his father William, but at what date does not appear : we know that in 1096 he was one of those Barons who adhered to William Rufus, against Robert Duke of Normandy ; but that he was deprived of his lands in the following reign for rebellion.<sup>a</sup> Neither is it known when he died, or at what time his estates were restored to the family ; but we are not without some evidence of his connection with Shoreham, for attached to the Deed we have already cited are two other documents, the first of which purports to be an account of the confirmation by Philip de Braose of the previous gifts of his father ;<sup>b</sup> it is evidently not the deed itself, but drawn up at the time that the gift of William and the confirmation of Philip were again ratified by a deed of William, the second of that name, which is the third of the three documents referred to. The second document, then, narrates that Philip, on his way to the Holy Land, confirmed the gift of his father William to the Monks of St. Florence, and effected the exchange of the Church of Scapeleia for the Church of Washington near Steyning : it afterwards contains the following passage ; “ Ierosolimis autem prædictus Philippus rediens ecclesiam sanctæ Mariæ de Haura Soraham, quia monachorum prædictorum exstitit juris, diligenter concessit et confirmavit.” There can be no doubt that the Church of St. Mary of Haura Soraham, which is here mentioned for the first time (circa A.D. 1103), was the Church of St. Mary at New Shoreham, built there by the monks in the interval between the first gift of William, and the return of Philip from the Holy Land. The Priory of Sele, however, which represented the Abbey of St. Florence, does not appear to have numbered many inmates or to have risen to any importance, and it is improbable that, in the absence of Philip, and under his subsequent disabilities, the monks obtained much assistance from him, or that this first building was anything more than a Chapel attached to the Parish Church of St. Nicholas ; and it is worthy of notice that it is under this title, “ Capella,” that

<sup>a</sup> Cartwright's *Sussex*, vol. II., p. 175.

<sup>b</sup> Dugdale's *Monasticon*, vol. IV., p. 669.

we next meet with any formal notice of it, which occurs in the Taxation of Pope Nicholas, A.D. 1291, when its architectural importance far exceeded that of St. Nicholas.

This narration concludes with the following sentence ; "Hanc confirmationem concessit uxor ejus Aanor et Willielmus filius suus pridie nonas Januarii ;" the year of our Lord is not given, but these expressions seem to convey the fact, that, this concession of his wife and son were made during the life-time of Philip, who had probably been attainted for treason, and had fled the Country.

III. WILLIAM DE BRAOSE, third Lord of Bramber, mentioned in the last-named document as having thus with his mother recognized the concession of his absent father, at a subsequent period confirmed this act by another deed, which is the third of the three documents already referred to. What was the occasion of this confirmation does not appear, nor the year in which it was written ; but we know that it must have been between A.D. 1125 and A.D. 1150, from the circumstance, that, the first name which it contains of those who witnessed its execution, is that of Seffrid, Bishop of Chichester, who was appointed to the see in the former, and died in the latter of those years.

Of the private history of this second William little is known, except that he married Bertha, the second daughter and co-heiress of Milo, Earl of Hereford.\*

IV. WILLIAM DE BRAOSE, the oldest son of the last Lord William, and the third of that name, inheriting, in addition to his patrimonial property in Normandy and Sussex, the large estates of his mother, became one of the most powerful Barons of the age. Violent and vindictive, he appears to have acted with great cruelty towards his Welsh neighbours ; whilst, on the other hand, the piety of his character has been highly extolled by contemporaneous historians on account of the extent of his donations to the Church ; he largely endowed the Churches of Lira in Normandy, and Abergavenny in Wales, and may reasonably be supposed not to have neglected the Churches in his own immediate neighbourhood in the Rape of Bramber.

In the latter part of this nobleman's life, however, and during the reign of King

\* Cartwright's Sussex, vol. II., p. 275.

John, a heavy calamity fell upon the house of De Braose, from which it never afterwards entirely recovered. Having given offence to the King by his opposition to the arbitrary measures of the Court, William de Braose found it necessary to quit the kingdom, and ultimately died in Paris, and was buried in the Church of St. Victor on the 9th of August, A.D. 1212. In the meantime John had seized William's wife, and eldest son, who both died prisoners in Windsor Castle.

On the death of William his forfeited estates were granted to Richard Earl of Cornwall, in whose hands, however, they could not have remained long, as we find that John de Braose, Bishop of Hereford, William's second son, recovered them by legal process in the following year, 1217. He died in the following year, when William's third son Reginald was permitted, after a negotiation with the King, and upon certain stipulated terms, to enter into undisturbed possession of the estates.

V. REGINALD DE BRAOSE added a fourth deed to those already mentioned, which is also preserved in the Archives of Magdalen College; it confirms the three grants previously made to the Monks of St. Florence by William the first Lord, Philip the second, and William, Reginald's grandfather. This deed must have been executed between A.D. 1218, when Reginald recovered the estates, and A.D. 1222, when he died, leaving another William, his son and heir.

VI. WILLIAM DE BRAOSE, the fourth of that name, led an eventful life; engaged in continual contests with the Welsh, he was at the same time suspected of a criminal passion for the wife of Llewellyn, Prince of Wales, who having invited him to a feast at Easter, A.D. 1230, treacherously seized, and, it is asserted, publicly hanged him.

Having thus traced the history of the Lords of Bramber as far as is necessary for our purpose in connection with the Church of New Shoreham, we will, in the next place, consider such information as we possess relating to the local history of the place itself.



It is certain that, the opening, through which the River Adur in former times discharged its waters into the sea, was, in regard to its situation, very different from that, which at present forms the entrance to the harbour of New Shoreham ; nor, indeed, is the present approach the same as that, which existed half a century ago. To those, who are acquainted with the action of the Tides in the English Channel, it is well known, that, on many parts of the South Coast, the shingle and sand are in perpetual motion, travelling at a rapid rate along the coast from West to East. One consequence of this action is, that, almost every river, which falls into the sea on this coast, is impeded, at its mouth, by a bar of greater or less magnitude ; and nowhere are their effects more apparent than on that portion of the Coast of Sussex, which lies between the two projecting headlands of Selsey Bill, and Beechey Head. These two promontories form the limits of the shallow bay, in the centre of which, the Port and Harbour of Shoreham are situated, and a glance at a map of the district exhibits to us the remarkable fact, that, descending in almost a straight line from the South Downs to the sea, the course of the river Adur, immediately on passing the Town of New Shoreham, is suddenly changed, and carried at right angles to the direction, which it has up to this point followed, for the distance of a mile and a half, parallel to the sea-beach, before it reaches the artificial opening through which its waters at present find their way to the English Channel. The Piers, which form the sides of this entrance, and which have, so far, rendered the hitherto shifting mouth of the Harbour permanent, were erected A.D. 1816 ; and at the time when the Act for their construction was obtained, the entrance to the sea was a mile and a half further to the Eastward : consequently the mouth of the Harbour in the early part of the present Century was no less than three miles distant from the point where the course of the River Adur is suddenly changed, and where, in all probability, its waters, in former times, fell into the sea.

That this was the work of time and was due to the cause already referred to, is abundantly testified, as well by the immense mass of sand and shingle which has been piled up on the beach along the diverted course of the intercepted river, as by the statistics of the Port, from which it appears that from the year 1759, when the first Act for improving and securing the Harbour was obtained, up to the year 1816, by a daily but almost imperceptible process, the mouth of the river has been continually

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changing its site, advancing slowly but gradually towards the East, so that in the course of the last forty years of the Eighteenth Century it had proceeded in that direction upwards of a mile ; various openings in the advancing bank having, during that time, been successively made, filled up, and abandoned.<sup>a</sup>

Nevertheless it is not improbable that these continued efforts to preserve a navigable approach to the Harbour are indications of its reviving prosperity ; for, from the returns of the Customs which show the amount of revenue collected at various times during the last hundred years, it would appear that the trade of the Port has been gradually increasing from the close of the Seventeenth Century to the present time. In the year 1698 a survey made by the Commissioners of the Navy reports "that the Haven's mouth is a very dry barr upon the ebbs of spring tydes, and the out-sea in foul weather throws up extraordinary quantities and heaps of beach in the manner of small islands ; and whether you come in or goe out, you meet with great difficulty and hazard."<sup>b</sup>

In tracing this history upwards we next find, that, in the time of Elizabeth, Camden writes, that "the commodiousness of the Haven, by reason of bankes, and barres of sand cast up at the river's mouth, is quite gone ; whereas, in foregoing times, it was wont to carrie ships with full saile as far as to Brember, which is a good way from the sea."<sup>c</sup>

But earlier still we find the following deplorable account of the condition to which the Port was reduced in a petition to Parliament by the Burgesses of Shoreham in the year 1432. "Forasmuch as by the encroachment of the sea, and other causes, which have reduced the number of inhabitants to 36, they are unable to pay their assessment of 12s. for the tenth due to the Crown, which was fixed when the population amounted to 500 persons,"<sup>d</sup> they pray, &c.

The next important fact that we come to contrasts, in a remarkable manner, with the foregoing account ; for we find, that, in the year 1346, the Port of Shoreham was called upon to furnish no less than 46 ships towards the large fleet that Edward the

<sup>a</sup> Horsfield's Sussex, vol. II., p. 211.

<sup>b</sup> Burr. MSS.

<sup>c</sup> Holland's Camden, p. 313.

<sup>d</sup> Burr. MSS.

Third fitted out against France ; and that it must have been regarded as one of the five most important Ports in the Kingdom.<sup>a</sup>

The higher we ascend in the early history of the place, the more numerous are the proofs of its importance in early times. Between the years 1224 and 1342, Horsfield gives a list of not less than twelve different inhibitions or regulations issued by Royal mandate to the authorities of the Port:<sup>b</sup> but we have the most signal proof of its importance at the close of the Twelfth Century in the circumstance of its being selected by King John as the point of disembarkation for the large army which he brought over from Normandy, and with which he landed on the 25th of March, 1199, immediately after the decease of Richard Cœur de Lion; and it was from this Port that he again sailed, in the June following, to hold a conference with the King of France.<sup>c</sup> Moreover, in the eleventh year of his reign, A.D. 1210, the Port of Shoreham was constituted a free port upon the payment by the burgesses of £70 to the Crown.<sup>d</sup>

<sup>a</sup> The following is an extract from the roll of Edward III., as preserved in the Cotton Library, of the number of vessels furnished by the sixteen principal Ports:—

Fowey -	-	-	17	London	-	-	25	Lyme -	-	-	19
Yarmouth	-	-	43	Bristol	-	-	24	Southampton	-	-	21
Dartmouth	-	-	31	Sandwich	-	-	22	Newcastle	-	-	17
Plymouth	-	-	26	Dover	-	-	21	Boston	-	-	17
Shoreham	-	-	26	Weymouth	-	-	20	Hull	-	-	16
				Looe	-	-	20				

<sup>b</sup> Horsfield, vol. II., p. 209.

<sup>c</sup> Horsfield, vol. II., p. 209.

<sup>d</sup> Ibid, p. 208.

## CHAPTER V.

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### SUMMARY.

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It remains for us to compare the conclusions arrived at in the third Chapter, in regard to the age of the different parts of the building, with the historical facts contained in the last Chapter.

The principal works of the Church, as described in the third Chapter, and the probable date of their construction may be stated as follows :

#### NORMAN PERIOD.

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	Probable Date. A.D.
NAVE and TRANSEPTS .....	1130

#### TRANSITIONAL PERIOD.

---

CHOIR. (Ground-story) .....	1175
-----------------------------	------

#### LANCET PERIOD.

---

CHOIR. (Blind-story. Clere-story.).....	1200
---	------

There can be no doubt, from what we have seen, that New Shoreham, of the existence of which at the time of the Conquest we have no evidence, rose rapidly

under the favour and protection of the family of De Braose, in the course of the Twelfth Century, into a port of considerable importance; and this circumstance, and the necessity of providing for the large consequent increase in the population of the place sufficiently account for the existence, in so small a chapelry, of a Church, the size and architectural pretensions of which render it one of the most remarkable in the South of England.

The value and importance of this possession to the Lords of Braose will be readily understood when the powers of taxation exercised by them as Lords of Bramber, and referred to in the last Chapter, over all vessels which entered the River are taken into consideration. That the convenient situation of the Port opposite the neighbouring coast, and its former accessibility were turned to account and its rising trade favoured and encouraged by its Norman owners will be easily believed; nor, considering the obligations under which, in former times, the possession of property and the sources of wealth were held to lay their possessors, can we be wrong in concluding that, towards the original construction and subsequent enlargement of the Church of St. Mary during two, at least, of the three distinct periods above-mentioned, the Lords of De Braose were the principal contributors: and if we have reason to doubt whether, during the progress of the last of these three great works, the disabilities of the House were not such as to prevent the active participation of its probably absent Lord, we shall find, in the established Commercial prosperity of the Port, and the Royal favour which it enjoyed, sufficient means of accounting for the manner in which so noble a design was brought to a successful completion.

The history of St. Mary's Church, then, as deduced from a comparison of external documentary evidence with the internal evidence of the building itself, may be summed up in the following conclusions:—

I. That of the four Churches lying near the mouth of the river Adur, which were bestowed by William, first Lord de Braose, A.D. 1075, upon the Monks of St. Florence, the Church of St. Mary was not one.<sup>a</sup>

<sup>a</sup> It has been already stated that of the four Churches of Bramber, Shoreham, Sele, and Vipont, alluded to in the deed of the first William de Braose, a portion only of one, namely, that of St Nicholas

II. That the Church of St. Mary "de Haura Soraham," mentioned in the deed of Philip, Lord de Braose, as belonging A.D. 1103 to the Monks of St. Florence, was the first religious edifice erected at New Shoreham.

III. That this Chapel was destroyed, and an entirely new Church, of which the Nave and Transepts still remain, was built in its place, about A.D. 1130, by William second Lord de Braose, and Bertha his wife, daughter of Milo, Earl of Hereford; and that the deed of this William II., still preserved, which confirmed the gift of the Church to the Monks of Sele, and which was witnessed by Seffrid I., Bishop of Chichester, referred to this new Church, and was executed probably on its completion.

IV. That the Choir and Transeptal Apses of this Church were taken down, and a new Choir with Side Aisles commenced by William third Lord de Braose, about A.D. 1175; and that of this design, probably never brought to completion, the Ground-story and Side Aisles still remain.

V. That the continuation of this work, from the Ground-story upwards, was resumed in the North Blind-story, upon a new design, about A.D. 1195, suspended again in a few years, and again resumed and completed in the early part of the Thirteenth Century.

It is somewhat singular that so important a building should have remained without any considerable enlargement or insertion in the later periods,—and that its Architectural History may almost be said to have terminated in the Thirteenth Century; but this becomes less surprising, when the absence of a powerful and interested patron, and the decay of the Port are taken into consideration: it is not indeed uninteresting to observe how faithfully the condition of the Church appears at all times to have reflected the fortunes of the Port; nor can its magnificent aspect on the completion of the Choir in the commencement of the Thirteenth Century, when the prosperity

at Bramber, still remains; it is an interesting fragment of early Norman work, of which there are but few good examples in the County.

of the latter had reached its climax have been less remarkable, as illustrating this circumstance, than its ruinous condition in later times. There is reason, however, to hope that better prospects are opening as well upon the Town of New Shoreham as upon the Church of St. Mary, and that a restoration of the latter to something like its former condition in earlier times, may again bear witness to the rising commerce of the former.





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SUPPLEMENTAL SKETCH  
OF  
THE COLLECTIVE ARCHITECTURAL HISTORY  
OF  
Chichester Cathedral,  
Boxgrove Priory,  
AND  
S. Mary's Church New Shoreham  
AS INDICATED BY THEIR  
MOULDINGS.

BY EDMUND SHARPE, M.A., F.R.I.B.A.

CHICHESTER:  
WILLIAM HAYLEY MASON, EAST STREET.

1861.

CHICHESTER :  
PRINTED BY MASON AND WILMSHURST,  
EAST STREET.

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## S U P P L E M E N T A L   S K E T C H ,

&c., &c.

PERHAPS no better illustration can be given of the gradual and continuous manner in which the different works of alteration, repair, and addition were carried on in the three buildings already described, through the two centuries, within which their Architectural History is principally comprised, than that which is presented to us in the MOULDED WORKS of their principal features.

Changing gradually, as these Mouldings did in this country, in their form and fashion, not merely from century to century, but almost from year to year, they afford the surest indications of the progress of Architectural design; and it must often have happened to one who has made this Art his study, when wandering amid the crumbling remains of some ruined Abbey Church, in which the demolition may have been so complete, as to have stripped the walls of all their decorative features, that he has chanced to light upon some bit of moulded stonework, which, at a single glance, has revealed to him the character of the work, and the probable date of the building, and has enabled him to fill up the blank window-openings with appropriate tracery, to clothe the wall with contemporaneous decoration, to restore the principal arcades, and—in imagination—to reconstruct the entire edifice. Now that bit of moulded stonework is to the Architectural student, what the tibia of the Dinornis was to Professor Owen; and the knowledge which enables him thus to re-construct, and to date, within ten or fifteen years, a building which was erected seven or eight centuries ago, occupies, in fact, the same position with respect to Architectural History, that the study of Comparative Anatomy occupies in regard to Natural History.

By the help, then, of these architectural fossils, if I may so call them, which are now (May, 1861), sad to say, to be dug out of the heap of ruins piled up in the centre of Chichester Cathedral, as you would dig out the jawbone of a Saurian from a Hampshire cliff, I will endeavour rapidly to follow the history of the three buildings before us, step by step, through all their changes, from the end of the eleventh to the beginning of the fourteenth Century, and to point out how far the conclusions already arrived at in regard to the dates of their different works are supported and confirmed by the internal evidence afforded by their Mouldings.

To carry this investigation, however, into all the moulded details with which these buildings abound is impossible ; nor is it necessary, for the purposes of this brief supplemental enquiry, to do more than to select a single feature for our consideration, and to note the changes of form, under which it appeared, through the two centuries to which our observation is limited. The feature which I have selected for the purpose of this comparison is the ARCH ; and the examples given below are taken as well from the Pier-Arches of the Ground-story, as from the Arches of the Blind-story, and Clere-story, the Window-Arches, Doorways, Wall-Arcades, and Vaulting-Ribs.

As the different works of the three buildings will be taken in their exact chronological order together, and not separately, I propose, for the reasons given at pp. 3, 4 of my paper on Shoreham Church, to retain the divisions and nomenclature made use of in my description of that building.

Of the Seven Periods of English Architecture there referred to, the five following are represented in the examples given below, the four first fully and characteristically :

	A. D.	TO	A. D.
II. NORMAN PERIOD.....	1066	....	1145.
III. TRANSITIONAL PERIOD .....	1145	....	1190.
IV. LANCET PERIOD .....	1190	....	1245.
V. GEOMETRICAL PERIOD .....	1245	....	1315.
VI. CURVILINEAR PERIOD .....	1315	....	1360.

In all enquiries of this kind the date which we are most interested in attempting to determine is *the date of the design*. The cases are rare in which this must not be,

in a great measure, conjectural: the date, however, which, when we can obtain it, brings us the nearest to it, is the date of the commencement of the work; those of the foundation, completion, and consecration being more or less remotely useful. In the following cases the date of the design is that towards which an approximation is intended to be made; and whenever the documentary evidence, supported by internal evidence, is not such as authentically to fix this date, the word "circa" is added.

## Norman Period, A.D. 1066—A.D. 1145.

### I. CHICHESTER, A.D. 1088.

The first works of Chichester Cathedral, were probably commenced by Bishop Radulphus in the first year of his Episcopate, A.D. 1088. (Chichester, p. 5.) A considerable portion of the Norman work of the present fabric belongs, in all likelihood, to this date, but the fires of A.D. 1114 and A.D. 1186, and subsequent restorations having removed almost the whole of its decorative features, it is difficult to define its extent: certainly none of the principal Arches, having any pretensions to so early a date, are in so unaltered a condition as to render them fit for introduction into this series as illustrative of the first work of Bishop Ralph.

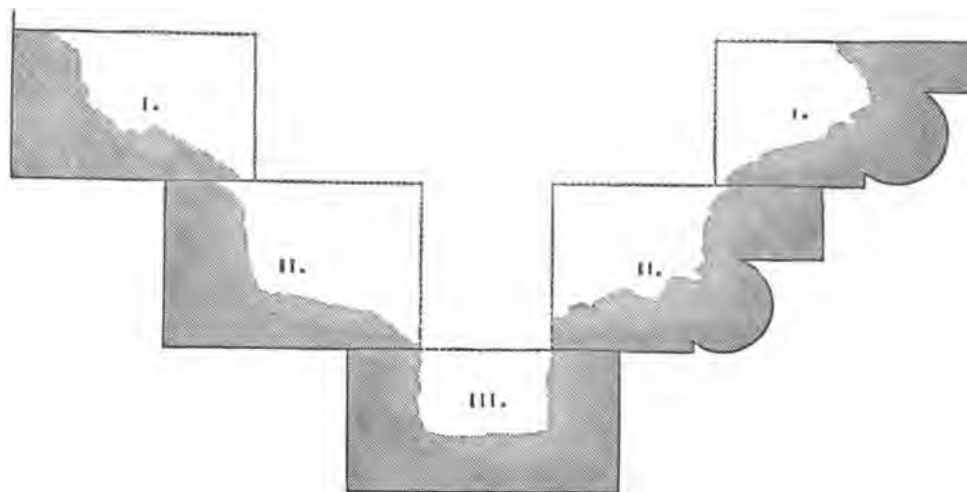
### II. CHICHESTER, *circa* A.D. 1114.

#### NAVE.

How far this first work of importance in the district had advanced when it was overtaken by the fire of A.D. 1114 we have, therefore, no very correct means of determining;—that it was rapidly restored and completed, if not entirely re-built, by Bishop Ralph there can be little doubt. The Blind-story of the Nave is the only part of the Norman Building which contains moulded Arches in their original

condition. There is a material difference, however, in the character of their workmanship, although not much in the profile of their Mouldings; the four Easternmost Arches being of a much ruder work than the four Westernmost on each side, and of somewhat different dimensions. (Chichester, pp. 9, 10) There can be little doubt, whether the Easternmost compartments belong to the first work or not, that the Westernmost Arches were constructed after the fire of A.D. 1114. They are of three orders, moulded on one side, towards the Nave, and plain on the other, and afford a good illustration of the work of the Period.

CHICHESTER, *circa*, A.D., 1114. SCALE  $\frac{1}{12}$ .



L

NAVE, BLINDSTORY.

As these are the only Arches of which the section will be given entire, it may be as well to explain that the mode of constructing Mediæval Arches, throughout the entire range of the Six Periods in separate consecutive orders, never varied; and the example before us may be taken as the model on which the latest example of the latest Period was formed: the number of the orders varied, but the manner of their sequence, or sub-ordination, never. Thus the lowest or soffit order was the one first constructed—in this case the third—on the back of which the other two were formed; the second resting on the third, and the first on the



second. Again, the three plain square orders to the back represent the original ground-work, upon which the rich and elaborate series of round and hollow Mouldings were subsequently carved, which attained their perfection in the Geometrical Period; whilst on the two upper orders to the front may be seen the mode in which the first steps were made towards this result.

In the Pier-Arches of the Ground-story the Mouldings of the corresponding orders towards Nave and Aisle are usually similar, as in the Pier-Arches of the Choir of Shoreham Church, a section of one half of which, precisely similar to the other half, is given at p. 25 (Shoreham). In the Arches of the Blind-story, on the contrary, the orders to the back are often left plain, as in the present case. Now, as it frequently happens that two orders of an Arch carry the same Mouldings, I propose, as well for this reason, as for the sake of convenience in printing, and for the purpose of drawing more particular attention to peculiarities of form in detail, to dissect the Arch, and to present each of its orders separately, where they differ, and side by side: and as each member will have its order figured upon it, the subordination of the series will be as well understood as if the complete section of the Arch were given entire.

The scale on which the majority of the subjects is given is one-ninth the real size; for the earlier examples, however, a smaller scale has been taken, whilst for the delicate work of the Geometrical Period a larger one has been found necessary.

### III. BOXGROVE, *circa* A.D. 1120.

#### TRANSEPTS. PART OF NAVE. CHAPTER HOUSE.

The traces of Norman work in the Church at Boxgrove are scarcely more than sufficient to establish the fact that the first Church belonged to that Period. (Boxgrove, pp. 2-4). In the West front of the Chapter-house, however, the lower part of which is still standing in an almost complete condition, we have an interesting example of the latter part of the Period. The Arches, however, are

not moulded, having only the plain rectangular form to be met with throughout the entire Period, and are not therefore available for our present purpose. Placing this building, as we must, midway between the latest Norman work of the Cathedral and that of Shoreham, and having regard to its other detail, I am disposed to give it the conjectural date of A.D. 1120 ;—the Priory having been founded A.D. 1117. (Boxgrove, p. 2).

#### IV. SHOREHAM, *circa* A.D. 1130.

##### TRANSEPTS. CROSSING. NAVE.

Ten years onward bring us to the time of the probable commencement of the first Norman Church of St. Mary's at New Shoreham, of which the Nave and Transepts, the only parts remaining, exhibit some of the most finished work of the Period (Shoreham, p. 6). Its later character, evidenced by the delicacy and elegance of its rich Norman ornamentation and carved work, is seen at once in the advanced design of its Arch mouldings (2, 3) which no longer present, as

SHOREHAM, *circa* A.D. 1130. SCALE  $\frac{1}{10}$ .



NAVE, GROUND-STORY.

heretofore, a slightly relieved roll at the corner of each order, but a bold series of rolls and square edges, which exhibit a much nearer approach towards that continuity of design, which subsequently covered the whole Arch. For reasons already given (Shoreham, p. 15) I have fixed the date of this design at about A.D. 1130.

We here arrive at the limits of the Norman Period, of which the four distinctly progressive works referred to, are examples of more than ordinary interest.

## Transitional Period, A.D. 1145—A.D. 1190.

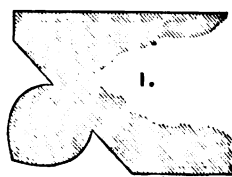
### V. BOXGROVE, *circa* A.D. 1165.

#### CROSSING. NAVE (*Part*).

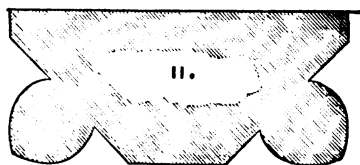
Of the earliest portion of the Transitional Period, where the Pointed Arch appeared for some years as almost the only feature marking the entrance into a new phase of Architecture, we have no example in our three Buildings ; but of the middle of the Period we have a few striking fragments, and of the latter part, first, a noble specimen, and secondly, a most remarkable series of continuous works that passed before they were finished into the next Period, and exhibited, in their progressive treatment, one of the best illustrations to be met with in the kingdom, of the constant and powerful effects of fashion on the Architectural forms and dress of the day.

The first example of the middle of the Period is the central portion or Crossing of Boxgrove Church, and the lower stage of its superincumbent Tower, with the whole of the ruined part of the Nave, coloured brown on the Plan (Boxgrove, p. 1). Our first illustration of this work is taken from the Arches of the Crossing, and the second

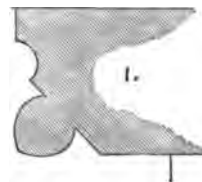
BOXGROVE, *circa* A.D. 1165, SCALE  $\frac{1}{11}$ .



CROSSING.



5.



TOWER.

from an Arcade in the interior of the Tower. In the former, of two orders, a large pointed bowtel seated on a broad splay occupies the corner of each order, a form of

general prevalence in Middle Transitional work. The effect is somewhat ungainly ; and it must be confessed that the first attempts of the Transitional builders to introduce the pointed form into the design of their mouldings were not altogether successful. The second example, designed in a similar spirit, is a form met with almost universally in similar situations, in work of the same date.

The ruined walls of the Nave exhibit the continuation of this work westwards, which, with the exception of the small portions of Norman work already noticed (Boxgrove, pp. 2, 3), was probably a reconstruction of the entire church from East to West.

## VI. CHICHESTER, *circa* A.D. 1170.

### FIRST LADY CHAPEL. N. AND S. AISLES OF NAVE (*Part*).

Half a century appears to have elapsed after the commencement of Bishop Ralph's restoration, consequent on the fire of A.D. 1114, before any new work was undertaken at the Cathedral. Late in the Transitional Period two works appear to have been commenced almost simultaneously : one was the construction of a Lady Chapel (Chichester, p. 7), and the other consisted of certain alterations in the N. and S. Aisles of the Nave. Although neither of them contain subjects available for our present purpose, and both have been overlaid with later work, they deserve mention here on account of the striking resemblance which the few characteristic features that they do retain bear to similar features both in the work of Boxgrove just described, and in that of Shoreham which follows : the identity of design is so complete that I have no hesitation in placing their date midway between the two.

## VII. SHOREHAM, *circa* A.D. 1175.

### CHOIR (*Ground-story*). TOWER.

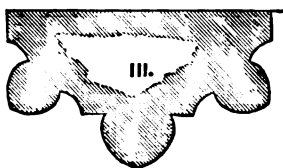
The reconstruction of the Priory Church at Boxgrove could scarcely have been completed before the foundation stone of the ambitious design which was intended

to replace the original small Norman Choir of Shoreham Church was laid. It is true that the work stopped short at the Ground-story, (Shoreham, p. 19) and was completed after a new design in the following Period ; but, abounding, as it does, in excellent detail, it affords us a convenient resting place in our chronological descent to the end of the Period. From this point down to the commencement of the fourteenth Century the series of illustrations is complete, and little else remains to be done than to present them to the reader, and to allow them to speak for themselves, noting, however, their principal peculiarities.

SHOREHAM, *circa* A.D. 1175. SCALE  $\frac{1}{9}$ .

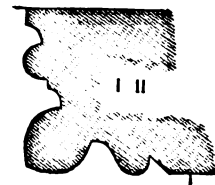


7.



8.

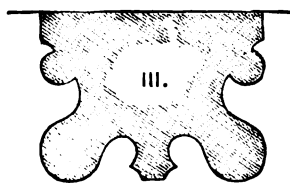
CHOIR: GROUND-STORY. S. SIDE.



9.



10.



11.

CHOIR: GROUND-STORY. N. SIDE.



12.

It will be seen that as the Period advances, the Mouldings become more minute, more numerous, and more deeply relieved. The two sets of illustrations represent two arches on the South side and one on the North side of the Choir.\* Those on the South side (7, 8, 9) have a somewhat earlier look than those on the North

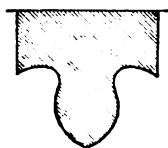
\* Where the figures I. II. are marked on an example, they indicate that the first and second orders of the arch are similar.

side (10, 11, 12); and the soffit order of the former presents almost the same arrangement as that of the Norman Arches of the Nave, with the substitution of the pointed bowtel for the cylindrical roll. On both sides the Mouldings are varied, but all retain in their arrangement the original square form of the earlier uncarved Arch stones. (See also Shoreham, p. 25).

The Vaulting Ribs now begin to contribute their testimony, and play, as will be seen, an important part in the remaining portion of the series.

SHOREHAM, *circa* A.D. 1175. SCALE  $\frac{1}{2}$ .

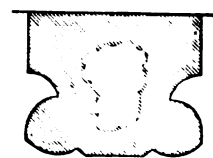
VAULTING RIBS.



13.



14.



15.

CHOIR: N. AND S. AISLES.

The plain pointed bowtel, it will be remarked, still figures as the principal feature in these Vaulting Ribs, as well as in the Pier Arches.

## VIII. CHICHESTER, A.D. 1186.

PRESBYTERY. CHOIR (*Repairs*). N. TRANSEPT CHAPEL. CENTRAL TOWER (*Lower Part*).

## IX. BOXGROVE, A.D. 1186.

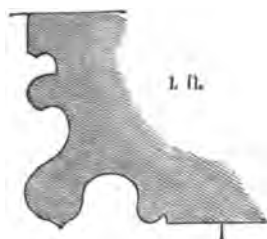
CENTRAL TOWER (*Upper Stage*).

The evidence afforded by the examples which follow, enables us to divide the works at the Cathedral, subsequent to the fire of A.D. 1186, into four principal groups, namely:—I. *The Works of the Presbytery*. II. *Certain Works in the Nave—N. and S. Porches—Bishop's Chapel*. III. *Works in the N. and S. Aisles of the Nave, and Transepts*. IV. *Completion of the N. and S. Chapels of the Nave—Second Lady Chapel—W. Porch*.

Intimately connected with these are the remaining works at Boxgrove, namely :—  
 I. *Central Tower (Upper Stage)*. II. *The Choir*. III. *Prior's Residence*.

The first of these works that claim our attention are those of the noble new square-ended Presbytery, which was constructed in the place of the original circular Norman Apse (Chichester, p. 21). They are valuable for two reasons ; first, that designed, as they doubtless were, immediately after the fire, their date is fixed ; and secondly, that this date falls within four years of the close of the Period.

CHICHESTER, A.D. 1186. SCALE  $\frac{1}{5}$ .

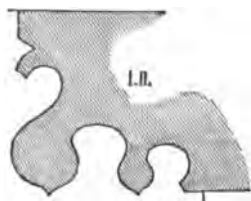


16.



17.

PRESBYTERY: GROUND-STORY.



18.



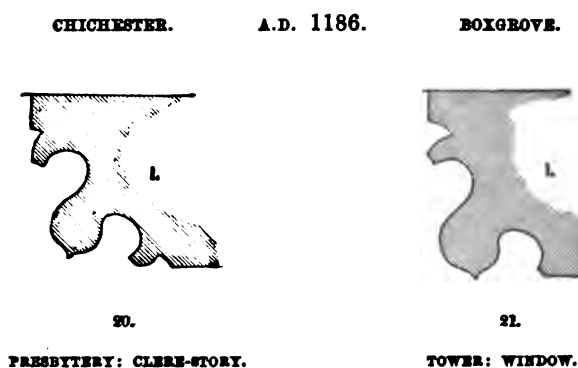
19.

PRESBYTERY: BLIND-STORY.

The first glance at these mouldings, which represent the three orders of the Arches of the Ground-story and Blind-story of the two compartments of the Presbytery, satisfies us of the rapid progress that had been made in the art during the forty years of the Transitional Period that had already elapsed. The boldness and freedom of the design of the two upper orders of both is astonishing, and was not surpassed, or rather, in fact, as will be hereafter seen, was never equalled in any of the later

Periods. The whole of the minor details are treated in the same bold and original manner, but only one other example of this work will be given, and that for a special purpose.

Contemporaneous with this work is that of the upper stage of Boxgrove Church, which, for some reason or other, was not completed until twenty years after the construction of the lower part. Its treatment is, in all respects, like that of the Presbytery; and the best proof of this identity of treatment, of the kind which we are now considering, is to be found in the outer Arch-mould of the Belfry-window (21), the profile of which is so exactly similar to that of the inner Arch-mould of the Clere-story of the Presbytery (20), that the two may be supposed to have been designed by the same hand, if not almost worked from the same template.



The works of restoration in the Choir and Transepts are so similar in character to the original work of the two compartments of the Presbytery, that although some time must have elapsed before they were all finished, we cannot but consider them to have been principally, if not entirely, designed at the same time; how much of these were included under the act of Consecration of A.D. 1199, it may be difficult to say; but as the Nave restorations could not then have been completed, and as we know that the earliest opportunity was generally taken to consecrate so much of the Eastern portion of the Church as could be speedily adapted for the purposes of worship, it may be supposed, in the present case, that this consecration included the whole of the

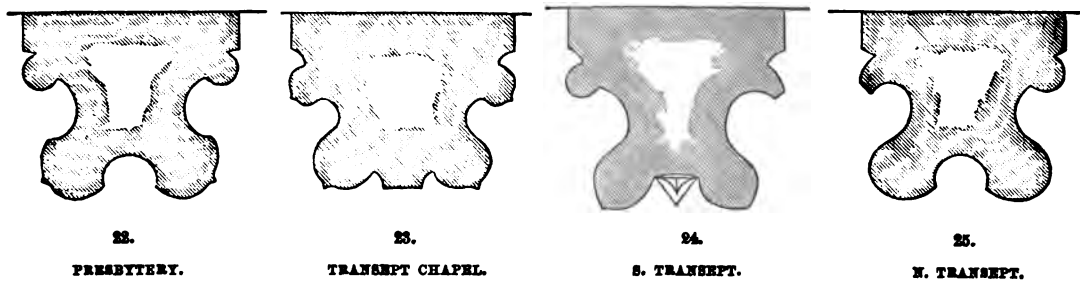


Presbytery and Choir, and perhaps the Transepts also, and the lower part of the Central Tower.

We have still to connect with the group we are now considering another work of considerable interest, which from its general close similarity of design must date from the same point of time, and have been one of the first works executed under Bishop Seffrid II. after the fire. I refer to the East Chapel of the N. Transept, on the N. side of the Choir. We cannot do this, however, by means of its Pier-Arches, for, as it is a square apartment covered with quadripartite vaulting, springing from a central pillar, it has none. Nevertheless we find the evidence we seek for in the Vaulting Ribs, of which there are three varieties, all corresponding in their profile with those of the Choir and Transepts, and of which one example is given below (23). These Rib-Mouldings exhibit the same boldness and freedom of design that characterize the other Arch-Mouldings, and are interesting examples of their class.

CHICHESTER, A.D. 1186. SCALE  $\frac{1}{2}$ .

VAULTING RIBS.



We have now arrived at the limits of the Transitional Period. That, wherever the line be drawn, the division must, in a great measure, be an arbitrary one, is self-evident. The changes in Architectural fashion, although more rapid at one time than at another, were nevertheless gradual; and it is to the buildings constructed in the middle of each Period that we are to look for those characteristics which enable us to contrast the style of one Period with that of another; whilst it is to the buildings erected at the close of a Period, that we must turn our attention, if we desire to see how the style of one Period melted away and passed into that

of another. The works we have just been considering are excellent and original examples of the latter description, and aptly exhibit in their two or three circular arches, and their single zigzag ornament, the last traces of an earlier taste; and in their broad lancet-headed windows, and few dog-tooth mouldings, the earliest symptoms of the impending change. How this change is further still more characteristically and certainly exhibited in the altered forms of the moulded work, I will proceed to shew.

## Lancet Period, A.D. 1190 to A.D. 1245.

### X. CHICHESTER, *circa* A.D. 1200.

NAVE (*Repairs*). S. PORCH. BISHOP'S CHAPEL. N. PORCH. N. AND S. CHAPELS (*Arcade*).

### XI. SHOREHAM, *circa* A.D. 1200.

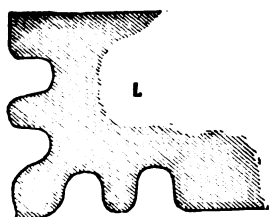
CHOIR. BLIND-STORY. CLERE-STORY.

The second group of Mouldings above referred to contains outlines of so distinctive and peculiar character as to enable us to select and separate the works in which they occur, with great ease, from those of the rest of the building. The first example in which we find them is in the first order of the Pier Arches of the Nave Ground-story (26), restored after the fire of A.D. 1186, in continuation of the repairs commenced in the Choir.

It exhibits that evenly balanced alternation of convex and concave Mouldings

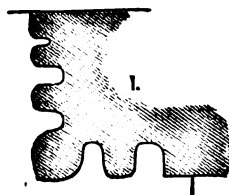
which is often found in the beginning of the Lancet Period: the quadrate outline of their arrangement betokening also their early character.

CHICHESTER, *circa* A.D. 1200. SCALE  $\frac{1}{2}$ .



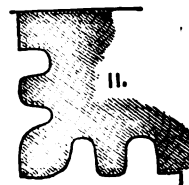
26.

NAVE GROUND-STORY.

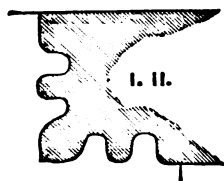


27.

S. PORCH.

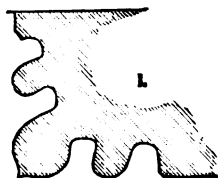


28.



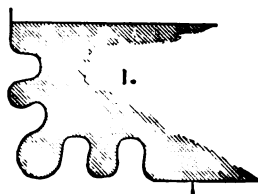
29.

BISHOP'S CHAPEL.



30.

N. PORCH.



31.

N. AND S. CHAPELS.



32.

TOWER (*upper part*).

The same monotonous uniformity of undulation occurs again in the three orders of the outer Doorway of the S. Porch, of which two are given above (27-28), the inner Doorway being of later date. (Chichester, p. 19.)

We next come to an interesting small building, wholly constructed in this style, and which remains almost intact to the present day: I mean the structure called the Bishop's Chapel, situated at the S.W. corner of the precincts of the Cathedral. It possesses no Pier Arches, but its S. Doorway contains two orders of Arch-mouldings of this form (29), almost identically similar in profile to those of the second order of the Doorway of the S. Porch (28).

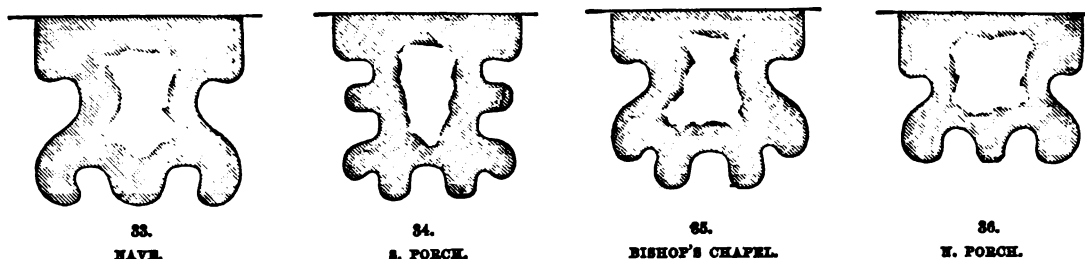
In the N. Porch, again, we find the Inner Doorway with Mouldings of a similar character (30), and, in the N. and S. Chapels of the Nave Aisles, an Arcade carrying a profile of similar work (31).

Just as in the western portion of the Church we look for the later works of restoration, so also do we seek in the upper parts of the Tower for similar marks of progress; and the recent fall of the Tower has brought to the ground an Arch-mould of the windows which supplies us with this evidence, and enables us, in the example above given (32), to connect its upper works with the group we have before us.

If we wanted further corroborative evidence of the identity of these designs, and the relationship of these several works to one another, we have it in the Ribs of the Vaultings, with which they are covered. The four following sections are those of the Vaulting Ribs of the works just referred to, namely, the Nave, the S. Porch, the Bishop's Chapel, and the N. Porch. They are evidently designed in the same

CHICHESTER, *circa* A.D. 1200. SCALE  $\frac{1}{5}$ .

VAULTING RIBS.



spirit as the rest of the work, and if we contrast them with the sections of the four Vaulting Ribs of the Choir and Transepts, constructed fourteen years earlier, and given at p. 13, the comparison will be found to be both interesting and instructive.

We may therefore conclude, that the whole of these works exhibit the progress of the restorations rendered necessary by the havoc committed by the fire, taken up from time to time, and prosecuted more or less actively from East to West, as the means for carrying them on were provided or accumulated.

The Lancet work of the Blind-story and Clere-story of the Choir at Shoreham does not supply us with the means of extending this comparison to that building, as it contains no Arch-mouldings fitted for introduction here. It was executed in other respects in a plain manner, but the few characteristic features which it possesses lead me to give it an early place in the Period.

XII. CHICHESTER, *circa* A.D. 1215.

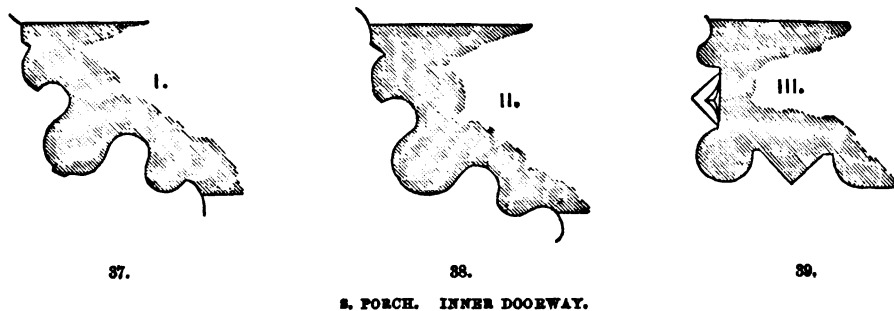
S. PORCH (*Inner Doorway*). S. TRANSEPT CHAPELS. SACRISTY. N. AND S.  
TRANSEPTS (*Aisle Arches*).

XIII. BOXGROVE, *circa* A.D. 1215.

CHOIR. NAVE (*Vaulting*).

It would appear that, after the lapse of about fifteen years, fresh works of reparation were designed for the Cathedral. They are to be found in different parts of the building, but are all so distinctively marked by their mouldings as to render their recognition a matter of no difficulty. The first to be noticed are those which adjoin the S. Transept, namely, the Inner Doorway of the S. Porch, the Transeptal Chapels on the E. side, and the Sacristy on the W. side of the Transept: they are evidently all of contemporaneous design, and are represented, in this series, by the three orders of the Arch of the Inner Doorway of the Porch (37, 38, 39), which offer a remarkable contrast to the mouldings of the Outer Doorway of the same Porch constructed fifteen years earlier, and given at p. 15.

CHICHESTER, *circa* A.D. 1215. SCALE  $\frac{1}{2}$ .

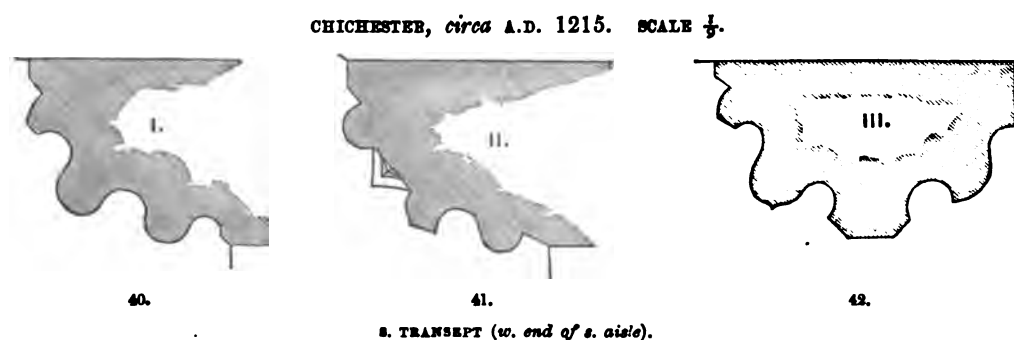


S. PORCH. INNER DOORWAY.

Three points of interest may be noticed in connection with these sections: 1.—The mouldings are heavier, more undulating, and less deeply relieved. 2.—Those of the first and second orders have a circular arrangement to suit the form of the capital, instead of a square one. 3.—The joint occurs in a hollow.

D D

The next work in which we trace the same hand is in the Arches opening from the side Aisles into the Transepts :—a circumstance that leads us to conclude that these Arches were not so seriously damaged by the fire, and therefore did not require such early attention as the part already referred to ; and this, considering their protected situation, is not more than we might expect to be the case.<sup>b</sup>



The treatment of the two examples will be seen to be identically the same ; in the soffit order, however, of the latter, the dissimilarity of the two sides of the order, and the peculiar form of the member on the Aisle side of the order may be noticed.

There are appearances about the Arches which separate the S. Aisle of the Nave from its two S. Chapels, which might lead us to suppose that they also were under repair at this time.

But the building which constitutes the chief interest of this group is the Choir of Boxgrove Priory Church, the finest example of the Period in the County. The accompanying profiles (43, 44) are those of the three orders of the Arches of the Ground-story ; and, on comparing them with the last two examples, it is not possible to doubt that, although lighter and somewhat more refined, they belong to the same school, and were possibly drawn by the same hand ; they do not in fact contain a single member which does not find its counterpart in one or other of the orders of the two preceding examples, and the peculiarities already noticed in the soffit order

<sup>b</sup> These four Arches, which thus escaped with little injury the calamity of A.D. 1186, have been totally destroyed by that of A.D. 1861.

of the last example will be found to be repeated in this. We are justified, therefore, in concluding that the Choir of Boxgrove Church was commenced at or about the same time as the third set of repairs after the fire was commenced at the Cathedral.

BOXGROVE, *circa* A.D. 1215. SCALE  $\frac{1}{2}$ .

43.



44.

CHOIR, GROUND-STORY.

## Geometrical Period, A.D. 1245—A.D. 1315.

### XIV. CHICHESTER, *circa* A.D. 1270.

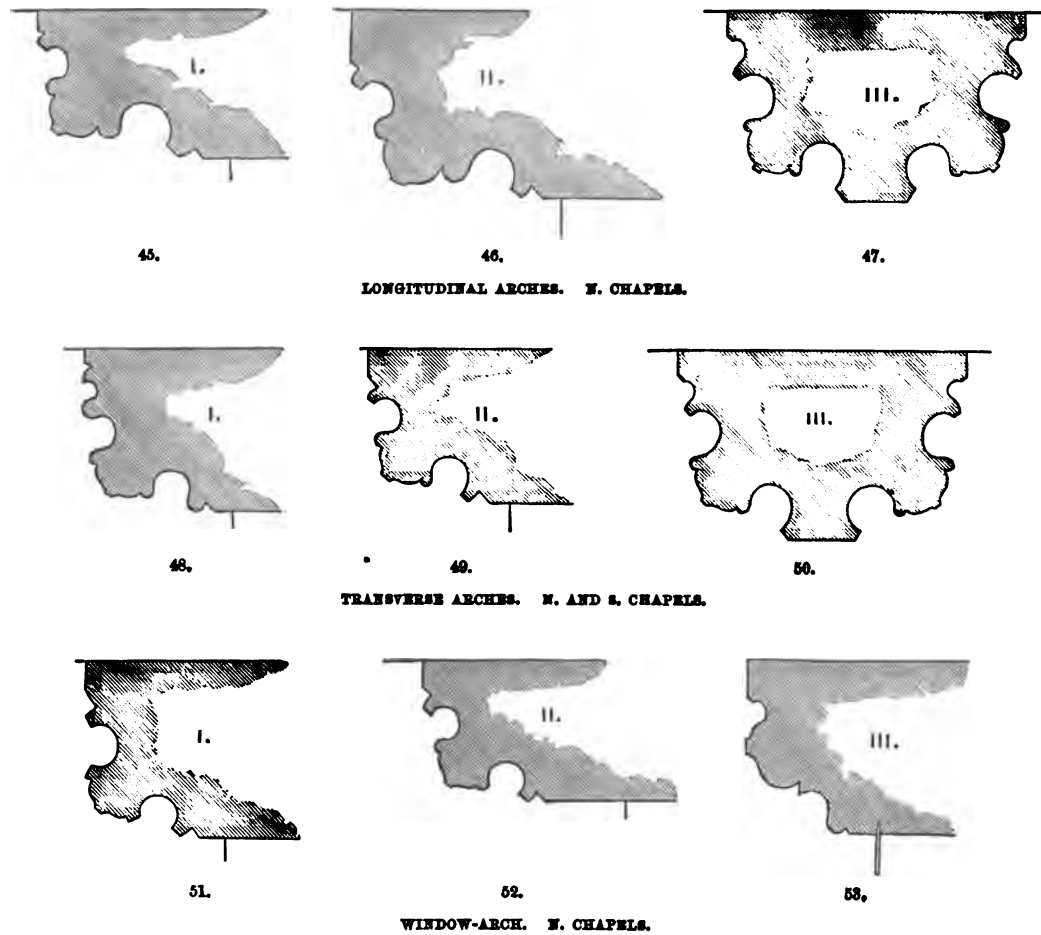
N. AND S. CHAPELS (*Nave*). W. PORCH.

The works at the Cathedral, contained in the group last-mentioned, completed the necessary repairs consequent on the fire of A.D. 1186; and for half a century afterwards no works of moment appear to have been undertaken. Nevertheless, considerable additions were made to the funds available for such purposes; for we learn, that, A.D. 1244, a sum of 130 marks was bequeathed by Bishop Neville to the Fabric Fund; and again, A.D. 1253, a further sum of £40 by Bishop Richard De la Wyche. We accordingly find that three works of considerable importance, and of more than ordinary interest, were designed and completed in the early part and middle of the Geometrical Period. They consisted of; I. The remodeling—amounting almost to reconstruction—of the Chapels on the N. and S. sides of the Cathedral. II. The Monumental Porch at the West end of the Cathedral. And III. The second Lady Chapel at the East end.

The two first appear to be of contemporaneous design; the last of somewhat later date.

Of the Arches which separate these Chapels from the N. and S. Aisles, the whole of those on the N. side belong to this date (*circa* A.D. 1270); of those on the S. side, some of the orders of the Easternmost appear to have formed part of earlier Arches, probably in the same situation, and some to have been worked over and used again at the time of this reconstruction. Of the Arches which

CHICHESTER, *circa* A.D. 1270. SCALE  $\frac{1}{8}$ .



separate the four compartments of the Chapels from one another, the whole, on both N. and S. sides, with the exception of the central one on each side, belong



to this date. The above examples are taken (45, 46, 47) from the Arches separating the Aisles from the Chapels, and (48, 49, 50) from the transverse Arches of the N. Chapels. The third example (51, 52, 53) is that of the three orders of the Arch of one of the Geometrical three-light Windows of the N. Chapels.

There can be no doubt that it was in the Geometrical Period, that the Art of Moulding stone-work, which we have thus so far traced through its earlier stages, by means of the limited number of examples afforded by one feature only of these three buildings, arrived at perfection. In elegance of form and delicacy of treatment the works of this Period unquestionably surpass all others; the small deeply-placed circular hollows, the prominent quarter-round bowtels, pointed and flanked with sharp narrow fillets, or minute cylindrical rolls, arranged with the greatest attention to the effects of light and shade, are so clustered and grouped as to produce an appearance of richness and variety, that is not to be found in the moulded work, not only of an earlier Period, but of any other age or country. The examples before us, which are given on a larger scale than the preceding illustrations, belong to this class, and were designed in the middle of the Period, before purely circular tracery had been abandoned in the windows, or conventional foliage in the capitals and carved work, of both of which these works contain interesting examples.

The whole of the other moulded details of these Chapels—the capitals, bases, bands, string-courses, and window-arches—are all designed in a similar spirit, and combine to cause these Chapels to be regarded as far the most interesting, as well as the most considerable work that had been carried out at the Cathedral since the construction of the Presbytery. As their Architectural History is somewhat involved, it may be well to recapitulate the conclusions we have come to in regard to it.

I. *Circa* A.D. 1170. In the Transitional Period, and before the Fire of A.D. 1186, the Vaulting of the N. and S. Aisles of the Nave was, for some reason or other, re-constructed. Of this work the Vaulting Shafts, and their capitals and bases, already referred to (p. 8), are left unaltered.

II. *Circa* A.D. 1200. In the Lancet Period two double chapels, each opening

into the Aisle, but separated from one another by a solid wall (L on plan), were thrown out on the S. side of the S. Aisle; each having at its East end, a Reredos against the solid wall (at L and M), and side windows in each compartment, consisting of two single Lancets. A similar Chapel, consisting of one compartment only, was also constructed at the N.E. corner of the N. Aisle. Portions of the Piers and Capitals of the Longitudinal Arches of these Chapels,—traces of the Lancet windows, with the string-course below them,—the sedilia and piscine,—and portions of the reredoses (of the arcade in which the example at p. 15 (31) is a section), all of this work, still remain.

III. *Circa* A.D. 1270. In the Geometrical Period a similar line of new double Chapels, similarly separated by a solid transverse wall, was constructed on the N. side, with large handsome three-light geometrical windows,—richly moulded Longitudinal and Transverse Arches,—raised Vaulting,—and handsome Reredoses at their East ends. At the same time the two double Chapels on the S. side were remodeled, in conformity with this new design on the N. side; the Longitudinal Arches opening from the S. Aisles into the Chapels, and the Transverse Arches across the Chapels were reconstructed; the Vaulting was raised in the ingenious manner described by Professor Willis (Chichester p. 26); and large three-light Geometrical Windows of circular tracery were substituted for the two Lancets in each compartment, corresponding with the new Geometrical Windows of the N. Chapels. Of these works the whole remain to the present day, with a single exception; the solid walls (L and G on plan) which separated the double Chapels from one another on both sides, have been opened in later times, and the Chapels thrown open from East to West. It may, however, here be noted, that the solid Transverse wall on the N. side (G), constructed with its Reredos in conformity with that on the S. side, was not carried up to the Vaulting, but terminated below the level of the Capitals of the piers, the Vaulting being carried through, and supported by a Transverse Arch similar to the others.

The question naturally arises, by whom or with what special object was this handsome and unusual addition made to the Cathedral? Before we attempt to answer this question, it may be well to consider the remaining works.

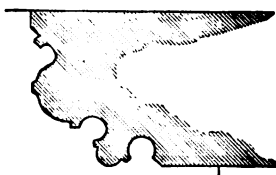
The principal object in the Western Porch of the Cathedral is an Altar Tomb, constructed against the S. Wall of the Porch. There can be no doubt that this Monument was not only coeval with the rest of the work, but an original and important part of the design. Nor can we doubt, whether we look at the general character of the work, or the profile of the Mouldings, that this Porch and Monument are contemporaneous with the N. and S. Chapels of the Nave. The following examples shew the section of the first and second orders of the outer Doorway of the Porch (54), the section of its Wall Arcade (55), and that of its Vaulting-Rib (56).

CHICHESTER, *circa* A.D. 1270. SCALE  $\frac{1}{8}$ .



54.

OUTER DOORWAY.



55.

WALL ARCADE.



56.

VAULTING RIB.

W. PORCH.

Of these three examples, the first will be seen to be identical with the first order of the Window Arch of the N. Chapel Windows (51); the second to resemble closely that of the third or mullion order of the same Arch (53); and the third, that of the first order of the Transverse Arches of the N. Chapels (48). The affinity between these Mouldings is such as to enable us to affirm, that they were designed at the same time, if not by the same hand; and that the N. and S. Chapels of the Nave, and the W. Porch, together with the Monument which it contains, were designed and carried out at one and the same time, probably by the same prelate, and in connection with the same general object.

These circumstances, taken in connection with the fact that Bishop Richard De la Wyche, who died A.D. 1253, was canonized A.D. 1261, and became the principal Saint of the See, would not unnaturally lead us to the inference, that

these Chapels were commenced after his canonization, in honour of the Saint, whose place of burial we know to have been on the N. side of the Nave, and probably close to the site of the N. Chapels; and that these Chapels were completed and consecrated for the purpose, and on the occasion of, the translation of the body of the Saint, which took place "with great ceremony, in presence of King Edward 1., A.D. 1276." (Chichester, p. 37). This suggestion is perhaps worthy of consideration, in connection with the substantial reasons adduced by Professor Willis, in his note on Saint Richard (Chichester, p. 37), and by Mr. Blaauw, in a paper in the *Sussex Arch: Coll: vol. 1,*<sup>c</sup> in reference to the Pseudo-Monument of St. Richard in the S. Transept, and in the absence of any satisfactory evidence as to the true site of St. Richard's second interment, and of his Shrine or Monument. The supposition to which the relationship that the Monument in the W. Porch bears to the rest of these works, might possibly lead some Archæologists, namely, that this Altar Tomb formed the second resting place of the Bishop's remains, to which they were translated A.D. 1276, is negatived by the improbability that the Galilee, or Western portion of the Cathedral—the least honourable part of the Building—could be that chosen for such a purpose; as well as by the statement quoted by Mr. Blaauw,<sup>d</sup> that, not only was the removal of the Shrine and reliques of the Bishop ordered by Henry VIII., but the entire destruction, "even to the ground," of the place where they were kept, expressly enjoined. It is much more probable that it was to one of the two double Chapels on the N. side, close to his original burial place, near the altar of his friend and patron St. Edmund, and thus, in accordance with the express directions contained in the second paragraph of his will, that the Bishop's remains were translated, and there enshrined; if so, the almost total destruction, "even to the ground," of the transverse wall of separation between the two Chapels, together with its Altar, and elegant Reredos, the traces of which only remain, may be thus accounted for, and the site of his second interment fixed with precision.

<sup>c</sup> This Paper, containing the will of the Bishop, and Mr. Blaauw's commentary upon it, will be found full of interest to the Archæologist.

<sup>d</sup> *Sussex Arch: Coll: Vol. I., p. 167.*

We may therefore conclude, that the Monument in question is that of the Prelate or other functionary, under whose authority these important works were constructed, and that, as was often the case under similar circumstances, it was erected by him<sup>e</sup> for this purpose during his life-time; a supposition which may also account for the situation in which we find it, a humbler one than would probably have been selected for such a purpose by any one but the future occupier of it. The example has, however, been followed; for, on the opposite wall of the Porch, a Monument of somewhat similar character has been constructed in the Rectilinear Period.

It is pretty clear that these works, by whomsoever carried out, were constructed by means of the funds that had been amassed during the long interval of inaction, as regards building operations, that had elapsed since the last works of reparation were completed, *circa* A.D. 1220. Towards these funds, Bishop Richard appears to have contributed, not merely by his own donations, but also by other means,<sup>f</sup> as well as probably by his canonization; and the rapid completion of the work proves their sufficiency for the purpose.

## XV. CHICHESTER, A.D. 1290.

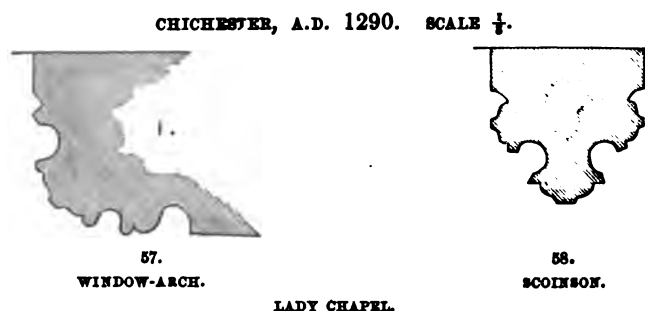
### SECOND LADY CHAPEL.

The character of the Moulded work of the Lady Chapel, slightly in advance of that of the N. and S. Chapels and W. Porch, would lead us to place the time of its construction within ten or fifteen years of the close of the 13th Century; a date which is confirmed by the character of its tracery—no longer circular,—and by that of its carved work—in which natural foliage appears,—and absolutely fixed by documentary evidence, which tells us that this beautiful addition to the

<sup>e</sup> Probably Bishop Stephen de Berghestede, who held the see from A.D. 1262 to A.D. 1287.

<sup>f</sup> *Sussex Arch. Coll.*, p. 168.

earlier Lady Chapel was built by Bishop Gilbert de Sancto Leofardo, who held the See from A.D. 1288 to A.D. 1304. (Chichester, p. 4.)



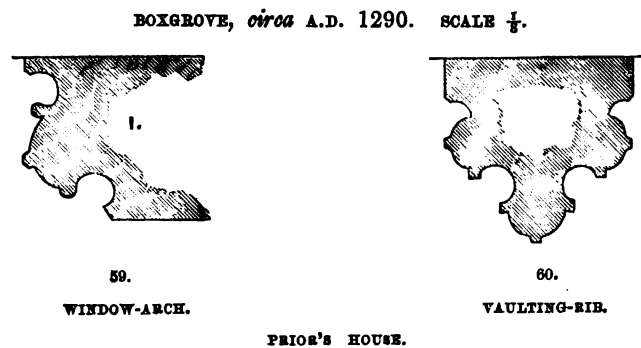
The above examples are the Arch-moulds of the Window-Arch and Scoinson-Arch of the windows of the Lady Chapel; and, in comparing them with the earlier ones of the N. and S. Chapels and W. Porch, the increased breadth of the middle member of example 57, a characteristic feature of advancing debasement, will not be overlooked.

## XVI. BOXGROVE, *circa* A.D. 1290.

### PRIOR'S HOUSE.

The only portion of the Conventual Buildings at Boxgrove, beside the Chapter House, which has escaped entire demolition, is an isolated structure of two stories, which was probably the Prior's residence; it belongs to the latter part of the Geometrical Period, and must have been an elegant specimen of its class. Although little of the ornamental work is left, sufficient remains to supply us with two interesting illustrations (59, 60), containing in their profiles the strongest evidence of the true date of the building; for, if they be compared with the two preceding ones (57, 58), it will be seen at a glance, that the Lady Chapel of Chichester Cathedral, and the Prior's House at Boxgrove, must have been built

about the same time, similar members from both buildings having been designed in an identically similar spirit.



These two examples close the interesting series of illustrations of the Moulded work of the Geometrical Period, that we have been enabled to draw from the Arches of Chichester Cathedral and Boxgrove Priory Church.

## Curvilinear Period, A.D. 1315—A.D. 1360.

### XVII. CHICHESTER, *circa* A.D. 1315.

#### S. TRANSEPT. W. PORCH (*Inner Doorway*).

Bishop Gilbert not only built the new Lady Chapel, but he bequeathed, at his death (A.D. 1304), a large sum to the fabric fund of the Cathedral; "*Dedit ad fabricam Ecclesie predictae, 1250 marcas, &c.*" (Chichester, p. 31). We see the result of this bequest in the magnificent Early Curvilinear design which closes the end of the S. Transept, and which we know to have been constructed by his successor, Bishop John De Langton, who held the See from A.D. 1304 to A.D. 1336 (Chichester, p. 4); doubtless, out of the funds thus liberally provided.

The fact that he constructed for himself, during his own lifetime, in the N.E. corner of this S. wall, a place of sepulture and a Monument, still existing, confirms the supposition already hazarded, in respect to the Monument in the W. Porch; and the Arch of the canopy of this Altar Tomb furnishes us with a characteristic dated example of the Moulded work of this time (61).

Whether he constructed also the inner Doorway of the West Porch, is not equally certain, although probable; it is somewhat remarkable, however, but undoubtedly true, that this Doorway, which has always been supposed to be of the same date as the Porch which covers it, is in reality a later work, constructed in the Curvilinear Period, probably, half a century after the Porch was erected, and in the place of the original Norman Doorway, which must, in this case, have been preserved when the Porch was built. Its capitals and bases have the usual profiles of the Early part of the Period, but the three orders of its Arch exhibit a profile of very uncommon, but still of thoroughly genuine Curvilinear character (62).

CHICHESTER, A.D. 1315. SCALE  $\frac{1}{4}$ .

61.

MONUMENT: S. TRANSEPT.



62.

INNER DOORWAY: W. PORCH.

It will thus be observed, that in the three Porches of this Cathedral, not only are the inner and outer Doorways in no case of the same date, but, what is more singular, in two out of the three (the S. and W. Porches), the *outer* Doorway and the Vaulting of the Porch, are of earlier date than its *inner* Doorway.

Of the remaining works of the three Buildings, none, if we except the corresponding end of the N. Transept of the Cathedral, are of sufficient importance



to bring them within the scope of this comparative enquiry ; and of the latter, it may be said, that constructed in the Rectilinear Period, in a perfectly plain manner, though of large dimensions, it does not afford us, in its Moulded work, one of those parallels, that have, up to this point, been so readily gleaned from the rich and varied works of the Earlier Periods.

I cannot close this hasty sketch, without expressing the hope, that the catastrophe which has laid the central portion of Chichester Cathedral in ruins, and has displaced, injured, and all but demolished many of the details which are represented in the foregoing pages, may not be permitted to be the cause of their utter loss to us ; but that the restoration, amply as it is likely to be provided for, and entrusted, as it has been been, to able hands, may be carried out, in all its parts, according to the true spirit of the original design : so that the internal evidence, by means of which we have thus been enabled to read truly the history of the building, may be preserved to the Architectural Student of future times, by the embodiment, wherever it is possible, of the original Moulded details in the new work, and by their correct reproduction, wherever replacement is absolutely necessary.

# S U M M A R Y .

## I.

### CHRONOLOGICAL LIST OF THE DIFFERENT WORKS OF THE THREE BUILDINGS, TAKEN COLLECTIVELY.

#### Norman Period, A.D. 1066—A.D. 1145.

						A.D.
1.	CHICHESTER.	Choir ( <i>Part</i> ).	Nave ( <i>Part</i> )..	....	....	1088
2.	CHICHESTER.	Nave ( <i>Part</i> )	....	....	....	1114
3.	BOXGROVE.	Transepts.	Nave ( <i>Part</i> )	....	....	<i>circa</i> 1120
4.	BOXGROVE.	Chapter House	....	....	....	<i>circa</i> 1120
5.	SHOREHAM.	Transepts.	Crossing. Nave..	....	....	<i>circa</i> 1130

#### Transitional Period, A.D. 1145—A.D. 1190.

6.	BOXGROVE.	Crossing.	Nave ( <i>Part</i> )	....	....	<i>circa</i> 1165
7.	CHICHESTER.	Lady Chapel ( <i>Part</i> )	....	....	....	<i>circa</i> 1170
8.	CHICHESTER.	Aisle Vaulting.	( <i>Nave</i> )	....	....	<i>circa</i> 1170
9.	SHOREHAM.	Choir.	( <i>Ground-story</i> )	....	....	<i>circa</i> 1175
10.	SHOREHAM.	Tower.	( <i>Part</i> )	....	....	<i>circa</i> 1175
11.	CHICHESTER.	Presbytery	....	....	....	1186
12.	CHICHESTER.	Choir.	( <i>Repairs</i> )..	....	....	1186
13.	CHICHESTER.	N. Transept.	( <i>E. Chapel</i> ) ..	....	....	1186
14.	CHICHESTER.	Central Tower.	( <i>Part</i> )	....	....	1186
15.	BOXGROVE.	Central Tower.	( <i>Part</i> )	....	....	1186

#### Plantet Period, A.D. 1190—A.D. 1245.

16.	CHICHESTER.	Nave.	( <i>Repairs</i> ) ..	....	....	<i>circa</i> 1200
17.	CHICHESTER.	S. Porch.	( <i>Outer Doorway and Vaulting</i> )	....	....	<i>circa</i> 1200
18.	CHICHESTER.	N. Porch.	( <i>Inner Doorway and Vaulting</i> )	....	....	<i>circa</i> 1200
19.	CHICHESTER.	N. and S. Chapels of Nave.	( <i>Part</i> ) ..	....	....	<i>circa</i> 1200
20.	CHICHESTER.	Bishop's Chapel....	....	....	....	<i>circa</i> 1200
21.	SHOREHAM.	Choir.	( <i>Blind-story, Clero-story</i> )	....	....	<i>circa</i> 1200
22.	CHICHESTER.	S. Porch.	( <i>Inner Doorway</i> )..	....	....	<i>circa</i> 1215
23.	CHICHESTER.	E. Chapel of S. Transept.	..	....	....	<i>circa</i> 1215
24.	CHICHESTER.	Sacristy	....	....	....	<i>circa</i> 1215
25.	CHICHESTER.	Aisle Arches of N. and S. Transepts	..	....	....	<i>circa</i> 1215
26.	BOXGROVE.	Choir	....	....	....	<i>circa</i> 1215
27.	BOXGROVE.	Nave Vaulting	....	....	....	<i>circa</i> 1215

## Geometrical Period, A.D. 1245—A.D. 1315.

28.	CHICHESTER.	N. and S. Chapels of Nave. ( <i>Part</i> ) ..	....	....	<i>circa</i>	1270
29.	CHICHESTER.	W. Porch. ( <i>Outer Doorway and Vaulting</i> )	....	....	<i>circa</i>	1270
30.	CHICHESTER.	Lady Chapel. ( <i>Part</i> )	....	....	....	1290
31.	BOXGROVE.	Prior's House	....	....	<i>circa</i>	1290

## Curvilinear Period, A.D. 1315—A.D. 1360.

32.	CHICHESTER.	S. Transept. ( <i>E. end</i> )	....	....	<i>circa</i>	1315
33.	CHICHESTER.	W. Porch. ( <i>Inner Doorway</i> )	....	....	<i>circa</i>	1315

## II.

CHRONOLOGICAL LIST OF THE DIFFERENT WORKS OF THE THREE BUILDINGS,  
TAKEN SEPARATELY.

## CHICHESTER CATHEDRAL.

## Norman Period.

						A.D.
1.	Choir ( <i>Part</i> ).	Nave. ( <i>Part</i> )	....	....	....	1088
2.	Nave. ( <i>Part</i> )		....	....	....	1114

## Transitional Period.

3.	Lady Chapel. ( <i>Part</i> )	....	....	....	<i>circa</i>	1170
4.	Nave. ( <i>Aisle vaulting</i> )	....	....	....	<i>circa</i>	1170
5.	Presbytery ..	....	....	....	....	1186
6.	Choir. ( <i>Repairs</i> )	....	....	....	....	1186
7.	N. Transept. ( <i>E. Chapel</i> )	....	....	....	....	1186
8.	Central Tower. ( <i>Part</i> )	....	....	....	....	1186

## Lancet Period.

9.	Nave. ( <i>Repairs</i> )	....	....	....	<i>circa</i>	1200
10.	S. Porch. ( <i>Outer Doorway and Vaulting</i> ) ..	....	....	....	<i>circa</i>	1200
11.	N. Porch. ( <i>Inner Doorway and Vaulting</i> ) ..	....	....	....	<i>circa</i>	1200
12.	N. and S. Chapels of Nave. ( <i>Part</i> )	....	....	....	<i>circa</i>	1200
13.	Bishop's Chapel	....	....	....	<i>circa</i>	1200
14.	S. Porch. ( <i>Inner Doorway</i> )	....	....	....	<i>circa</i>	1215
15.	S. Transept. ( <i>E. Chapel</i> )	....	....	....	<i>circa</i>	1215
16.	Sacristy	....	....	....	<i>circa</i>	1215
17.	N. and S. Transepts. ( <i>Aisle Arches</i> )	....	....	....	<i>circa</i>	1215

*Geometrical Period.*

18.	N. and S. Chapels of Nave. ( <i>Part</i> )	....	....	....	....	<i>circa</i>	1270
19.	W. Porch. ( <i>Outer Doorway and Vaulting</i> )	....	....	....	....	<i>circa</i>	1270
20.	Lady Chapel. ( <i>Part</i> )	....	....	....	....	....	1290

*Curvilinear Period.*

21.	S. Transept. ( <i>E. end</i> )	....	....	....	....	<i>circa</i>	1315
22.	W. Porch. ( <i>Inner Doorway</i> )	....	....	....	....	<i>circa</i>	1315

## BOXGROVE PRIORY.

*Norman Period.*

1.	Transepts. Nave. ( <i>Part</i> )	....	....	....	....	<i>circa</i>	1120
2.	Chapter House	....	....	....	....	<i>circa</i>	1120

*Transitional Period.*

3.	Crossing. Nave. ( <i>Part</i> )	....	....	....	....	<i>circa</i>	1165
4.	Tower. ( <i>Part</i> )	....	....	....	....	<i>circa</i>	1186

*Lancet Period.*

5.	Choir	....	....	....	....	<i>circa</i>	1215
6.	Nave. ( <i>Vaulting</i> )	....	....	....	....	<i>circa</i>	1215

*Geometrical Period.*

7.	Prior's House	....	....	....	....	<i>circa</i>	1290
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## ST. MARY'S, NEW SHOREHAM.

*Norman Period.*

1.	Transepts. Crossing. Nave	....	....	....	....	<i>circa</i>	1130
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*Transitional Period.*

2.	Choir. ( <i>Ground-story</i> )..	....	....	....	....	<i>circa</i>	1175
3.	Tower. ( <i>Part</i> )	....	....	....	....	<i>circa</i>	1175

*Lancet Period.*

4.	Choir. ( <i>Blind-story, Clero-story</i> )	....	....	....	....	<i>circa</i>	1200
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